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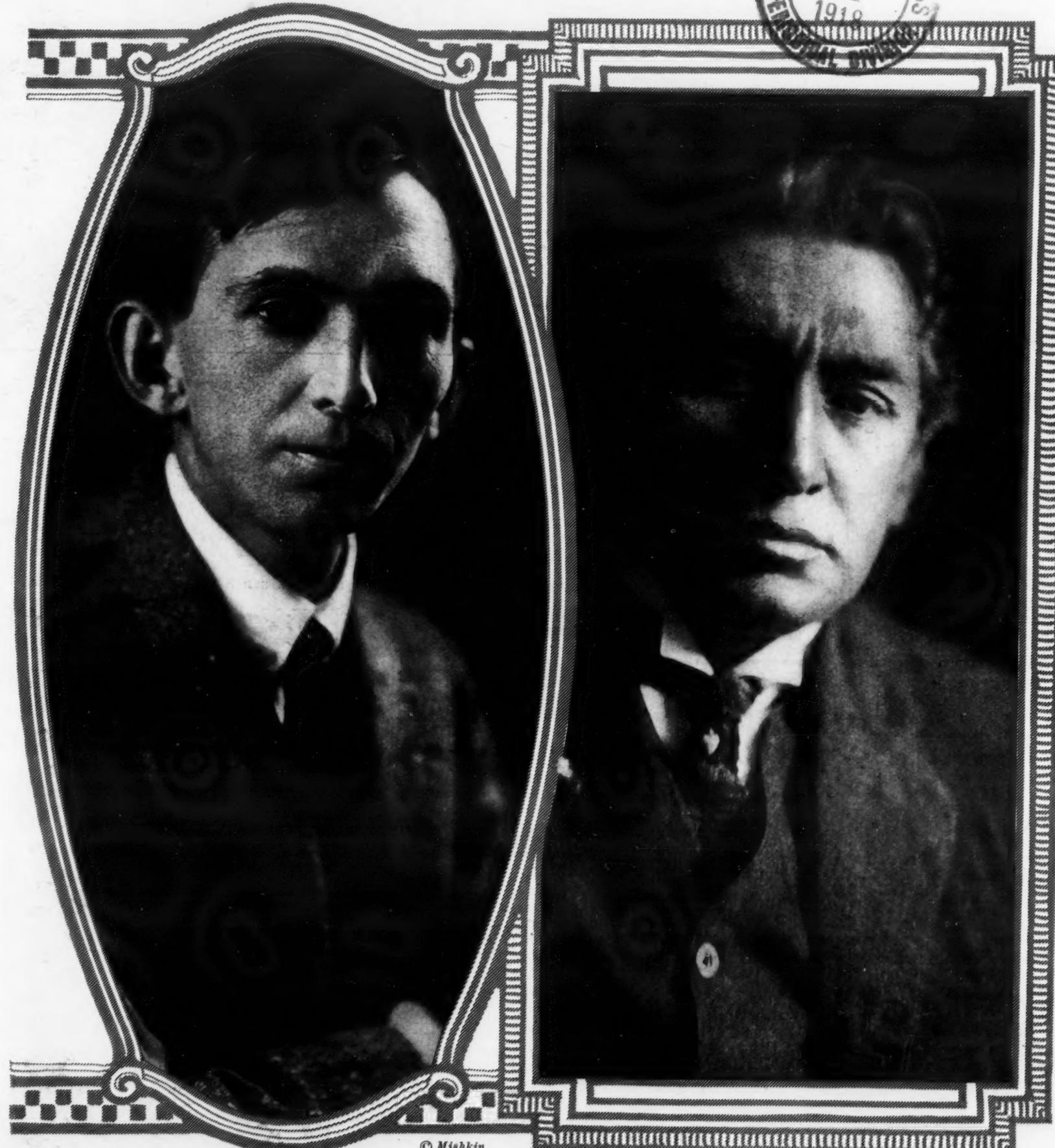
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NATIVE COMPOSERS ACHIEVE SUCCESS AT METROPOLITAN

Double Première Brings Cadman's "Shanewis" and Gilbert's "Dance in Place Congo"—Former's Music Is of Much Charm and Reveals Skill in Operatic Construction—Indian Features Admired—Worthy Cast Headed by Sophie Braslau and Paul Alt-house—Music of Gilbert's Ballet Powerful and Exotically Colored—Work Based on Five Creole Melodies — Scenario Vague and Unsatisfactory — Galli, Borfiglio and Bartik in Leading Parts

CHARLES WAKEFIELD CADMAN'S opera in two scenes, "Shanewis," was disclosed to the popular gaze at the Metropolitan Opera House last Saturday afternoon. So was Henry F. Gilbert's "ballet-pantomime" called "The Dance in Place Congo." Both occupy less than two hours and were, therefore, consorted with Franco Leoni's "L'Oracolo," which now finds secure lodging in the bosom of the public. "Shanewis" agitates itself about the unfortunate heart experiences of a young woman of Indian birth, good voice and New York vocal training. The "Dance in Place Congo" exhibits certain umbraegeous revels with which negroes and picturesquely denizens of the New Orleans underworld at a distant day were wont to placate their superfluous energies. While "L'Oracolo," as everyone must now be aware, deals with kidnappings and murders in San Francisco's erstwhile Chinatown. So that a deal of piquant, exotic and bloody business was transacted on the Metropolitan stage in the process of a lone matinée. A very crowded house enjoyed it all, however, and took with unshakable equanimity the varicolored deaths. More important, the new works passed off with many indications of gratifying success. How much the patriotic phase of the question had to do with it, how much the artistic elements of the pieces themselves were provocative of the applause accorded composers and performers alike will become clear in due course.

It is altogether probable that the patriotic idea was instrumental in occasioning the production of two native works instead of the usual one. One may regret, though, that the management pursued its habitual policy of relegating the American offering to the last month of the season. For whatever the future may have in store for the "Dance in Place Congo," it seems fairly positive that "Shanewis" will be found worth more hearings than it can get in the four weeks that remain of the operatic year. This must not be construed as an intimation that Mr. Cadman has assaulted the kingdom of heaven with a masterpiece or that the earth and the waters under the earth are in imminent danger of conflagration and cosmic upheaval. But it does mean that this graciously gifted young musician comes modestly before the local public the composer of what is in some ways the best native opera heard here since the



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CHARLES WAKEFIELD CADMAN

HENRY F. GILBERT

Representative American Composers Whose Works Awakened Warm Admiration in Their World-Première at the Metropolitan Opera House Last Saturday Afternoon. Mr. Cadman's Indian Opera "Shanewis" Was Followed by Mr. Gilbert's Ballet, "The Dance in Place Congo," at the Initial Production.

KARL MUCK ARRESTED AS AN ENEMY ALIEN

Boston Symphony's Conductor Taken Into Custody at His Residence

BOSTON, March 25.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, was taken into custody as an enemy alien at his residence in the Back Bay district of this city late to-night.

He was lodged at a police station for the night, and it was announced that, pending orders from Washington, he would be taken to the East Cambridge Jail to-morrow.

The Federal officials made no statement to-night as to the immediate cause of the detention of Dr. Muck.

Representatives of Thomas J. Boynton, United States District Attorney, and of Special Agent Judd Dewey of the De-

partment of Justice as well as of the city police, took part in the arrest. They waited several hours at the home of Dr. Muck for his return from a social gathering. He was not permitted to obtain bail.

According to an agent of the District Attorney's office Dr. Muck has been under surveillance for months.

One rumor has it that Dr. Muck is lying at Symmes Arlington Hospital painfully injured. Three prominent Boston men are said to be held by the Arlington police as a result of a disturbance at the Tennis and Racquet Club. Dr. Muck is alleged to have made pro-German remarks and the men under arrest are said to have beaten him.

Dr. Muck and the Boston Symphony Orchestra have been under criticism since this country entered the war, at first because of failure to play the "Star-Spangled Banner" at concerts.

CLAUDE DEBUSSY, NOTED FRENCH COMPOSER, DIES

An Associated Press dispatch from Paris, dated March 26, announces the death of Claude Debussy at his home in the French capital. Debussy was fifty-six years old.

Claude Achille Debussy, the famous French composer, was born at St.-Germain-en-Laye, Aug. 22, 1862, and was educated at the Paris Conservatoire. On quitting the class of E. Guiraud, he obtained the Grand Prix de Rome in 1884 with a cantata, "L'Enfant Prodigue." He was the acknowledged leader of the ultra-modern Impressionistic School.

Among his most widely known compositions are settings of texts by Baudelaire, Verlaine and Mallarmé; two tone poems, "L'Après-Midi d'un Faune," "La Mer," and "Three Images," the lyric drama "Pelléas et Mélisande," "Three Nocturnes for Orchestra and Women's Chorus," and many piano pieces.

NATIVE COMPOSERS ACHIEVE SUCCESS AT METROPOLITAN

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cultivation of that plant took an intensive turn, and which certainly should prove the most serviceable. Of course, the institution of American opera is still altogether hypothetical. It may mean anything or nothing. Yet that point has not yet been reached where folks are willing to dissociate an opera by an American from its supposititious "Americanism," to adjudicate it as an opera according to the standards whereby an opera is either good or bad. Windy words will probably be wasted as to what "Shanewis" demonstrates with respect to operatic Americanism. The truth is that "Shanewis" proves nothing at all, except that it is an agreeable work, which can be heard with decided satisfaction. It settles no mooted problems and unsettles no grounded beliefs. It neither affords material to establish a "national" school, on the one hand, nor demonstrates the previous existence of such a school, on the other.

Not Primarily an Indian Opera

As is usual in the case of a composer grown popular through songs and short pieces, Mr. Cadman's more ambitious efforts still await measureable recognition. That he has written some excellent chamber and piano music, the "Thunderbird" Suite for orchestra and a three-act Indian opera, "Daoma," is a matter of which many of those who applaud the opening bars of "The Land of the Sky-Blue Water" at recitals are, doubtless, serenely ignorant. These same persons, moreover, have greater appreciation for this pretty confection than for so immeasurably finer a lyric as "The Moon Drops Low." The more discriminating in Saturday's audience might, on listening to the best passages of "Shanewis"—the pages tintured with Indian influence—have wished earnestly that the management had seen its way clear to a production of "Daoma." It is decidedly unfortunate that some misguided persons have brought the Indian into such operatic disrepute. There seems to prevail a vicious and ineradicable belief that because certain operas concerning aboriginal Americans were bad, Indian operas are on principle undesirable. Yet this is the extremity of prejudicial unreason. All things being equal, a good opera concerning Indians should bear within itself the capacity for pleasing no less than one about Japanese, East Indians, Madagascans, Mexicans or ancient Egyptians and Hebrews. Mr. Cadman has been at great pains to demonstrate that "Shanewis," despite Indian accessories and personages, is not an Indian opera. To the present commentator, for one, it would be better still for a richer and more penetrating Indian flavor. A public which allows itself to be cheerfully beguiled by the exoticism of "Marouf," "Prince Igor" and the "Coq d'Or" should not shy at the characteristic melodic, rhythmic or instrumental effects of the Western brand.

A Poor Libretto

Should "Shanewis" fail to thrive at the Metropolitan its defection will be chargeable to a millstone in the shape of a pitiable libretto. Like Victor Herbert,



Photo by White
Scene from Act I, "Shanewis." From Left to Right: Giuseppe Bamboschek, Sophie Braslau ("Shanewis"), Paul Althouse ("Lionel"), Kathleen Howard ("Mrs. Everton"), Marie Sundelius ("Amy")

though it contains emotional possibilities of a conventionally useful sort, suffers from the drawbacks inseparable from any narrative in a modern setting—drawbacks not universally admitted, but none the less deleterious for that reason. It is simply the old question of what may and may not be sung, of whether commonplaces and colloquialisms are susceptible to lyrical declamation. There has been much throwing about of brains on the subject by persons at odds with Wagner's theory on the matter and with the beliefs of other operatic masters as illustrated in their best works. "Louise" and "Madama Butterfly" are the arch examples invoked by dissenters from the Wagnerian belief that nothing should be sung which can with equal effect be spoken. Yet these are precisely the exceptions that prove the rule. The more opera strives to approximate realism—literalism, to be more exact—the more its artificiality obtrudes itself on the imagination. The practical test always puts argument on this point to silence.

Nelle Richmond Eberhart—Mr. Cadman's literary collaborator for fifteen years—has not escaped the difficulties of her position. Her personages indulge in lavish "every-day talk," much of which, in this case, is couched in a stilted verbiage suggesting the conventional translations of foreign opera books. The guests at Mrs. J. Asher Everton's house party in her California bungalow sing some amazing things and have, besides, a perfectly startling faculty for seasoning their very mundane discourse with flights into extraordinary imagery and pseudo-poetic turns of phrase such as folks at a fashionable

such possibilities as there are to slip by virtually unused. This is the more regrettable, as Mr. Cadman has written charming music—not music of searching account, of illimitable depths or surpassing distinction, but ingratiating, fluent and characteristic, occasionally of decided vigor and not devoid of pictorial imagination. The young composer possesses a sense of the theater—possesses

sistent. In utilizing and in contrasting these elements, the composer displays, on the whole, a genuine comprehension of operatic requirements—declamatory and instrumental—and the procedure necessary to fulfill them. He writes idiomatically for the voice and with spontaneity, transparency and surety of effect for the orchestra, contriving a balance between the two quite over and above any other native composer exploited by the Metropolitan—not even barring Mr. Herbert. The love music which occupies a large part of the first scene flows in smooth and expansive cantilena. It is melody of the sweep and character of Puccini's long-breathed periods, Italianate to a degree, but neither insincere nor bombastically inflated. The whole duo of Lionel and Shanewis and the following scene between the first-named and Amy should lay hold on popular fancy by the extreme frankness of its melodic movement. These pages will command the respect also of musicians for the taste with which Mr. Cadman has avoided triviality, where a slight step might have led to its provocation. But the composer is no mere imitator. He has melody of his own stamp and seal.

The pure Indian contributions, which, at his hands, have undergone varying degrees of sophistication and development, can be traced in the trenchant theme heard at the beginning of the prelude and several times during the opera; the two charming songs sung in the first scene by the heroine (which might well win favor as recital numbers)—the first, the "Spring Song of the Robin Woman," being based on a Tsimian legend, the second an Ojibway Canoe Song without any alteration whatsoever; the delicious intermezzo, somewhat Moussorgskian, and a magnificently stark Osage ceremonial song with syncopated rhythms and "Scotch snap" given in the pow-wow scene by a quartet of flaming-haired "medicine men" and punctuated by vigorously shaken gourd rattles. The pages marked by these melodies or themes are, perhaps, the most valuable in the score and certainly the most distinctive. The introduction, a brilliantly instrumented episode, establishes a mood and closes with chords scored in a fashion charmingly reminiscent of the "Lohengrin" prelude. The "Spring Song," with fetching piano accompaniment on the stage mingling with the delicate orchestral sounds, curiously resembles Russian folk-melody, and the "Canoe" song exceeds it in fascination. The intermezzo could become as popular as the ones from the "Jewels of the Madonna," though musically it ranks infinitely higher.

Further Indian Features Desirable

Mr. Cadman's fear of writing an "Indian opera" apparently kept him from elaborating the pow-wow, which opens the second scene, beyond its present lim-

The Story of "Shanewis"

Shanewis, a beautiful Indian girl, has been musically educated and otherwise befriended by a wealthy widow of Southern California, Mrs. J. Asher Everton. She is invited by her benefactress to summer with her at her bungalow. Arrived there, she delights the other guests by her singing. Lionel, who is engaged to Amy, Mrs. Everton's daughter, promptly makes love to Shanewis, who not knowing of his engagement listens to his plea. In the second scene Lionel has followed Shanewis to an Indian Reservation in Oklahoma. He is found there by Mrs. Everton and Amy. Shanewis, learning the truth, turns from him. As he is about to leave, Philip Harjo, a fanatical young Indian devoted to Shanewis, shoots him dead with an arrow, which he had previously given the maiden to use if ever her lover proved false.

Mr. Cadman contrives to rise superior to his text. But again, like the composer of "Natoma," he gives strong evidence of imperviousness to literary values as well as to mistaken notions of what constitutes legitimate material for operatic usage. The story of the vocally gifted Shanewis, who gains the love of an inconstant cad only to renounce him on discovering that he is betrothed to another (a tale suggested by the Princess Tsianina Redfeather, herself educated in the institutions of white folks),

week-end party are, as everyone knows, especially addicted to! But then full dress and evening gowns on the operatic stage are no less "utterly utter" than this type of conversation. Questions of this nature aside, the libretto is slight in matter and void of dramatic conflict or interest. Obviously purporting to touch in some degree the conflict of races—a reversible "Madama Butterfly"—it fails of any conclusion because of its tenuousness and an amateurish and infantile handling that allows even



Photo © Mishkin
Sophie Braslau, as "Shanewis," in Act I
of Cadman's Opera

it in greater degree, for that matter, than any American represented here in the past ten or twelve years, with the sole exception of Victor Herbert. This thing alone promises admirably for Mr. Cadman's future career as a writer of operas. It denotes a gift at once intuitive and indispensable. It has guided him aright in the treatment of such a libretto—a lyrical treatment, in facile melodic vein rather than an effort at forcible dramatic handling, such as Victor Herbert succumbed to in "Madeleine."

The Music

The constituent elements of the score are Indian and the suavely lyric. Yet the score does not suffer from an ineffectual welding of styles. It is surprisingly con-

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THE NEW AMERICAN OPERA "SHANEWIS" AT THE METROPOLITAN



Scene from Act II, "Shanewis." From Left to Right: Thomas Chalmers ("Philip Harjo")—with Bow—the Medicine Men, Bada, Bloch, Audisio and Laurenti, Miss Braslaw ("Shanewis") and Mr. Althouse ("Lionel")

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its. But it could so easily be made the most engrossing episode in the whole opera that its brief dimensions are to be deplored. Whether or not it offers an authentic replication of such ceremonies—and some who have witnessed them questioned the presence of so large a host of white spectators as well as the draped booths of the ice-cream and lemonade venders, no less than the absence of "boiled dogs" and lascivious dances—a greater abundance of aboriginal features would materially have benefited the whole scene—the more as after it there is a *decrecendo* of interest till the end, mitigated only by the absorbing passage assigned to *Shanewis*. It is surprising that some ceremonial dances, with drum and tom-tom effects, were not introduced. Surprising, too, that Mr. Cadman should have denied himself the use of further Indian melodies and such novel instrumental touches as might be supplied by Indian flageolets. Doubtless he would have utilized them with rare skill. His orchestration as it stands shows constant translucence, grace and elasticity. The harmony, though unmarked by essentially new departures, never fails of sensitive touches. The workmanship displays alert fancy and seasoned skill. Once or twice a harmony or a turn of phrase suggests Edward MacDowell. Mr. Cadman has not characterized his personages in music. Except *Shanewis* none of them has a tonal physiognomy. Perhaps he instinctively recognized their insignificance and the futility of any such attempt in so undramatic a libretto.

The Performance

The performance and production had much to commend them. Also some features not entirely beyond reproach.

Scenically, the first half of the opera was better than the second. The sun-parlor of Mrs. Everton's bungalow, rich-

ly furnished, its great French windows opening upon a garden facing the moonlit Pacific was handsome and to the pur-

pose. The Indian reservation in Oklahoma, where the pow-wow is staged, would have impressed the spectator more powerfully if whoever painted it had evinced a greater feeling for spatial effects and perspective. The tepees seemed all of one size, though placed at varying distances and such a butte as raised its head in the background never was between Arizona and Montana. Had the stage manager taken pains to avoid crowding the stage in this act, as was done, the front part, with the drooping pepper tree, the Totem pole bearing the Omaha symbol of the rising sun and the booths and wigwams would have combined in a more striking picture.

Eleventh-hour illness prevented Alice Gentle, who was to have sung the title rôle, from singing it. It was undertaken, however, by Sophie Braslaw, to whose admirable qualities the Metropolitan and its patrons are only beginning to awaken. The young contralto learned the rôle in an incredibly short space. Under the circumstances, an indifferent performance would not have been surprising. Yet Miss Braslaw sang the music superbly and enacted the part with rare intelligence and authority. She will grow in it unquestionably, but even in its present state her impersonation is worthy of all respect. More than one artist has gained fame for less of an undertaking. Scarcely less beautiful was Marie Sundelius's singing in the colorless part of *Amy*. Kathleen Howard made a conspicuous figure of the affluent Mrs. Everton, though she appeared not at all at ease in her evening gown.

There is but one conspicuous male rôle in "Shanewis," that of *Lionel*, the Indian, *Philip Harjo*, who contrives his death, being but a subsidiary personage. Paul Althouse sang the music vigorously, though, on the whole, well and presented a fairly colorable embodiment. Mr. Chalmers sang the brief part of *Philip Harjo* befittingly; Messrs. Bada, Audisio, Bloch and Laurenti were the quar-



Principals in "Dance in Place Congo": Ottokar Bartik ("Numa"), Rosina Galli ("Aurore") and Giuseppe Bonfiglio ("Ramon")

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NEW AMERICAN BALLET AT THE METROPOLITAN



Ensemble of the Gilbert Ballet, "Dance in Place Congo"

Photo by White

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set of "medicine men" and Mmes. Tiffany, Arden, White and Warwick *High School Girls*. Mr. Moranzoni entered admirably into the spirit of Mr. Cadman's score. A conscientious record requires the sorrowful admission that the enunciation of everyone save, perhaps, Mr. Althouse and Miss Braslau, was in large part unintelligible.

"The Dance in Place Congo"

In considering Henry Gilbert's "Dance in Place Congo" it is very necessary to introduce the topic with something of an *apologia* for the gifted Boston composer. The work as visualized on the Metropolitan stage appears, according to a sufficiently open secret, to be something quite alien to Mr. Gilbert's own conception. Alterations and inventions of various sorts have, it would appear, so obscured the composer's purpose that charges against the choreographic proceedings cannot be laid heavily against him. As music, the work is powerful, variegated, brilliant and inextinguishably alive—a large conception, large executed. As a terpsichorean spectacle it has animation, picturesqueness and color to commend it. But as a complete and rounded art product it is so vague and so deficient in apparent aim that the spectator is to a large extent perplexed with regard to the precise purpose of the thing.

Mr. Gilbert wrote the work originally as a symphonic poem. Once finished, he found it dramatic enough for stage presentation. He devised a scenario based upon descriptions by George W. Cable, which concerned the riotous dances in the now obliterated Place Congo on the outskirts of New Orleans—dances and doings in which negroes, half-breeds, Indians, Spaniards, Creoles and adventurers of all kinds joined and which culminated in outbursts of barbaric emotion and all that could be associated with such emotion. The fame of these revels spread and gentle folk came to look on—presumably at a safe distance. Ottokar Bartik, under whose supervision the piece was produced, made modifications in the original scenario. The story, as it now stands, tells of the beautiful quadroon,

Aurore. She is beloved by *Remon*, but another suitor, *Numa*, seeks to obtain her for himself. He consults a Voodoo fortune teller, who prophesies his death. As the jealous *Numa* is about to assail *Remon* the nine o'clock bell, calling the slaves to their quarters, rings. *Numa* rushes at *Remon* and *Aurore* stabs him. But the curtain falls on a scene of tragic foreboding as a slave driver appears with uplifted whip to cow the gathering multitude of blacks.

Even with a previous knowledge of these facts in mind it was difficult last week to discover what the whole business on the stage was about, so effectively was the original tale veiled in its present enactment. The audience found pleasure, it is true, in the motley crew on the stage, the negroes, quadroons, mulattoes, Creoles, the water-melon devouring pickaninnies, the slave-drivers, the Southern planters and others who might have stepped out of the pages of "Uncle Tom's Cabin." And the scenery, with its background of lagoon and bayou, with the distant spires of New Orleans showing through the cypresses, while pigeons and an imposing flamingo worked overtime flying back and forth, offered a sight to be admired. But the dances and the various and sundry orgiastic and fleshly happenings were carried out in a style all the more Italian as it sought to be negro. But for their complexions and costumes the revelers might have been Neapolitans. Indeed, they were Neapolitans or Sicilians with a thin veneer of Louisiana camouflage. The characteristic negro walks, steps, hip-swayings and other corporeal undulations conveyed precious little illusion of the real thing. Miss Galli as *Aurore*, Mr. Bonfiglio as *Remon* and Mr. Bartik as *Numa* looked picturesque. But they were not of New Orleans or of any place within many weary leagues of it.

Interest centered, after all, in the gorgeous music of Mr. Gilbert. Its picturesqueness quality, its force, its variety of rhythm, color, harmonic and melodic effect raise it to a much higher plane than his scintillant "Comedy Overture." Five Creole themes—one of them the "Bamboula" which Coleridge-Taylor used, though with a difference—from the thematic substance of the work, which is freely developed, but stoutly built in form, magnificent in orchestration, extremely advanced in harmonic, modulatory and instrumental device. And the emotional range of this music is far-reaching. It has a tragic, fatalistic, passionate quality, by turns languorous, brutal, exhilarating, crude, sensuous or

obviously vulgar. But always it pulsates, and ceaselessly shimmers or burns with vivid tints. The tremendous exuberance, the cutting accents, the striking employment of syncopations stamp on the work remarkably faithful ethnographic features. A rare interpretative racial document, truly! Mr. Monteux, who conducted, grasped tolerably well the savage spirit of the hotly pulsing and richly designed creation.

HERBERT F. PEYSER.

Verdict of Daily Paper Critics

Mr. Cadman's music was a surprise to many who knew him only as composer of graceful songs. His opera proved a succession of songs, a constant delight in this respect, less successful in its treatment of dialogue, which was brief, and less sustained in its climax, which cried for more poetic text.—*The Times*.

Mr. Cadman's opera is in some respects the

best native work that has been sung at the Metropolitan.—*The Herald*.

Mr. Cadman is fond of melodious and fluent music, which is the sort of music he writes.—*The World*.

Mr. Cadman has handled his material with no mean amount of skill. He has shown a greater command of the technic of opera than any of his predecessors among the American composers introduced at the Metropolitan, and while his music is not always distinguished, it is by reason of judgment in its treatment never, or rarely at any rate, without direct and simple effectiveness.—*The Sun*.

Charles Wakefield Cadman's "Shanewis," which had its premiere on Saturday, is undoubtedly the best opera ever composed in America, with the exception of Victor Herbert's "Natoma."—*The Evening Post*.

The audience took rather coldly to "The Dance in Place Congo"—even Mr. Gilbert before the curtain was applauded temperately. But there is really something in the music.—*The Globe*.

Mr. Gilbert's music, weird, fascinating, making use of negro melodies, breakdowns, and among other things "Bamboula," just fits.—*The Evening World*.

REISS'S RESIGNATION DUE TO "POLICIES"

Ex-President of "American Singers" Differed with Colleagues

Albert Reiss, tenor of the Metropolitan Opera Company, has turned over to MUSICAL AMERICA for publication, the correspondence which passed between him and the directors of the Society of American Singers with regard to his resignation from the organization. The letters are, in part, as follows:

"As I am not willing to execute policies which are to my mind detrimental to the welfare and high standing of your company, I take the necessary consequence and resign herewith as president and general manager of the Society of American Singers."

"May I add that I do so with regret? I take pride in pointing out to you the excellent state of prosperity my management has brought to you. I leave the company as a recognized artistic institution and with a bank-account that covers every cent paid by the stockholders in the treasury. I wish you every possible success in the future!"

The Society of American Singers answered as follows:

"My Dear Mr. Reiss:

"As secretary of the Society of American Singers, I beg to notify you that at

a meeting of the Board of Directors held yesterday, March 7, 1918, your resignation as president and general manager of the society was duly accepted. May I take pride in pointing out to you, on behalf of the society and the Board of Directors, the regret that you deemed it necessary to take such action, and to express to you their admiration and appreciation of your splendid services to the society since its inception?

"I am quite sure you will appreciate the fact that the society will always owe you a large debt of gratitude.

"I remain very sincerely yours,
HERBERT WITHERSPOON,
Secretary."

That Mr. Reiss's resignation and the election of Mr. Hinshaw as president are purely a business transaction and have no connection whatever with any question of nationality was stated by David Bispham, who has been prominent in the society since its inception in the autumn of 1916.

According to the New York Evening Sun, Mr. Bispham said:

"There is no need of denying that Mr. Reiss is no longer an officer of the society. If we were to put on an opera tomorrow, however, we would ask Mr. Reiss to sing in it. The shift in the presidency and management is a matter of business and that is all. Mr. Hinshaw has bought Mr. Reiss's shares and through holding the majority of the corporation stock becomes the chief of its organization."

ST. LOUIS ORCHESTRA MAY BE DISBANDED

Deficit For This Season Has Not
Been Fully Met—Discuss Situation

ST. LOUIS, Mo., March 21.—There was a considerable stir in musical circles this week when it was learned that the executive committee of the St. Louis Symphony Orchestra will hold a meeting some day next week, at which time no doubt will be discussed the matter of the probable abandonment of the orchestra next season on account of a lack of sufficient support. The orchestra's deficit this year, amounting to about \$45,000, has not as yet been entirely met. Although the season sale of tickets for the regular symphony concerts was greater this year than ever before, the sale of seats for single performances and also for the Sunday "pop" concerts fell off considerably.

At the beginning of the season there was some apprehension as to whether the season would be carried through, but this was put to flight when the committee in charge secured twenty-one subscriptions of \$1,000 each, thus assuring practically one-half of the annual deficit.

In discussing the situation, Mr. George Markham, one of the vice-presidents, stated "that it was not the intention of any of the officers to allow the orchestra to disband, but if the support was not forthcoming from the patrons and guarantors, it would be impossible to extend the orchestra for another season. It has been the custom always in the past to make an announcement about this time for the next year, but the executive committee have deemed it wise to withhold such announcement until the actual expenses of the orchestra can be assured by a sufficient guarantee."

Artistically, the orchestra has been better this season than ever before under the guiding hand of Max Zach. This success has been fraught with many difficulties, among which was a sort of unrest in the orchestra and the constant unpleasant dealing with union officials here, who have protested against the importation of outside men to take chairs that might have been filled by local men. In almost every instance, however, the judgment seems to have been in favor of the new men.

H. W. C.

MUSIC THRIVES IN WEST

Vera Brady-Shipman, Chicago Manager, Returns from Booking Tour

CHICAGO, March 24.—Vera Brady-Shipman, concert manager, has just returned from a successful trip through the Western States, the results of which show an exceptional interest of the people there in good music. Mrs. Shipman booked dates for several of her artists, including Lucien Muratore, Warren Proctor, Permelia Gale, Edna Gunnar Peterson, Theodora Sturkow-Ryder, Vera Poppe, Amy Emerson Neill and George O'Connell. In most cases series of dates were procured for the artists.

"I was especially impressed with the splendid commercial conditions I found in the territory I visited and also with the keen interest being taken in musical events of the first class," says Mrs. Shipman. "Some of the big artists who appeared in the States of the West while I was on tour played to crowded houses and it was delightful to find how splendidly the people appreciate music."

Frothingham Bureau Closed During War

Word has been received by the office of John W. Frothingham, Inc., that Major Frothingham's absence abroad will be extended indefinitely, owing to the far-reaching work which he has undertaken under commission from the Red Cross, for relief and reconstruction in Serbia. It has, therefore, been deemed expedient, for the duration of the war, to suspend the activities of his concert bureau in this city, which, however, he hopes to resume after the termination of the war.

Becker Patriotic Hymn for Festival

Gustav L. Becker, the pianist and composer, received word on Monday that his patriotic hymn, "The Herald of Freedom," had been accepted by the Newark Festival management for performance at the festival in Newark, N. J., on May 2. The words of the hymn were written by Fanny Granger Becker.

HONORED BY NEW YORK'S MAYOR, PADEREWSKI TELLS OF POLES' AIMS



The Polish Mission at the City Hall of New York. Left to Right: Major Josef Kozlowski, Ignace Paderewski and Captain Martin

THE Polish Military Commission made a formal call upon Mayor Hylan at the City Hall on March 23 and were welcomed with much ceremony. The Polish flag, a golden eagle on a crimson ground, flew from a staff next to the Stars and Stripes.

With the commissioners was the pianist, Ignace Jan Paderewski, representative of the Provisional Polish Government, and a number of Poles. Mr. Paderewski made a speech in reply to Mayor Hylan's greeting and was

roundly applauded. He said in part: "The Irish regiments will win freedom for Ireland on the battlefields of Flanders, France, and Alsace-Lorraine. The Poles will be with the United States and for the United States. They will stand behind the President and the fighting men for your cause and for our cause, which is the cause of mankind. We are but the symbols of a race and of a country whose body has been mutilated, but not enslaved. The aim of the war is justice for the oppressed peoples of all nations and for freedom for all nations. Liberty must conquer."

Count Josef Poniatowski said that the spirit which animated Poland today was the same as that which stirred France in 1793, the days of the Revolution.

In the evening a banquet was given the commissioners at the Hotel McAlpin. The guests of honor were Ignace Jan Paderewski, Major Josef F. Kozlowski, Captain Henry Wagner, who was wounded at the Marne; Captain Stanislaus Grodski, one of the three officers of the 114th Russian Infantry now alive, and Lieutenant Jack O'Brien, who wears six decorations for personal bravery, a member of the Foreign Legion.

AUER PROVES HE IS STILL A VIRTUOSO

Famous Pedagogue Makes His American Début in Recital—

Virility Colors Art

Leopold Auer, Violin Recital, Carnegie Hall, Saturday Afternoon, March 23. Wanda Bogutzka-Stein at the Piano. The Program:

Sonata for Violin, A Major, Handel; Violin Solo, Andante in C Major, Gavotte in E Major, Bach; Concerto, Nardini; Sonata for Violin, G Major, Locatelli; Serenade, Haydn-Auer; Chaconne, Vitali.

When Leopold Auer, the famous Russian master violinist, made his American début at Carnegie Hall coincidentally with the première at the Metropolitan of Cadman's opera, it might have seemed as though the latter event would monopolize all interest. But the attendance and subsequent atmosphere in Carnegie Hall bore evidence to the violin interest in general that prevails in New York, notwithstanding an opera première, and the interest in especial for this master of so many younger masters of the violin, who for years have been delighting thousands upon thousands in this country.

When Auer introduced his program with the Handel variations — Mme. Bogutzka-Stein co-operating at the piano with splendid musicianship and touch,

the virtuoso's tone seemed scarcely as pliable and insinuating as one might have desired. As he progressed, however, it soon became evident how erroneous such a supposition was. The manner in which he perceptibly inspired his steadily increasing audience to the state of enthusiastic interest by the subtle influence of his consummate finish was nothing less than hypnotic. Very soon the old bard's tone seemed to grow, assuming in its voluptuous fullness an almost organ-like quality. Not the slightest accessory sound marred the smoothness and elasticity of his bowing, his intonation continuing pure throughout. And when one noted the apparent simplicity with which the most difficult runs, double-stops and intricate passages were interwoven, with a simplicity denoting supreme mastery, one could understand Auer's greatness as a pedagogue.

His grasp of every work is broad, at times overwhelming and always characterized by consummate taste. His versatility of styles seems as unlimited as his technical ability. When the Andante of Nardini's Concerto is played with so much expressiveness and feeling and, on the other hand, the Allegro and especially the last spirited Allegro are presented so clearly, but with so much virility withal, one of a truth is content to listen to a concert of old masters exclusively. Admirable was the ensemble of Auer and Mme. Bogutzka-Stein in Locatelli's Sonata.

Mme. Bogutzka-Stein proved herself a pianist of notable pianistic accomplishment, combining with her finished technique a profound degree of musicianship and artistic conception. The Haydn Serenade, expressively supplemented by the Auer transcription, the artists played with so much graceful charm that the audience was obviously impressed. Professor Auer was the re-

cipient of many elaborate floral offerings, which, amusingly enough and in contradistinction to many others—pre-eminent by the gentler sex—he rushed off the platform with all expediency. With the effective playing of the Vitali Chaconne, finished in every detail, though possibly not manifesting the same vigor as when Auer played it years ago, the momentous recital was brought to a conclusion, to be followed by the inevitable number of encores.

O. P. J.

ARMY'S MUSICAL NEED

Patriotic Citizens Asked to Donate Instruments for Men in Camp

WASHINGTON, D. C., March 23.—Have you a ukulele or phonograph in your home?

If you have, the American Army wants to borrow them for the duration of the war. Banjos, violins, guitars, harmonicas and, of course, records for the phonographs can be used, too. In fact, any instrument that will yield melody is wanted.

The need for the musical instruments is greatest in the small, isolated army camps and naval stations which have no entertainments, and where the soldiers and sailors have only their guns and thoughts for company. In these places any number of men have been found who can play, but have been unable to exercise their talents because of the lack of instruments.

A list of the camps and stations where instruments are wanted has been prepared by the Commissions on Training Camp Activities of the War and Navy Departments, which have charge of music in the war camps. This list will be furnished on request.

Use for any number of instruments can be found, the commissions announce.

Mabel Garrison Successfully Essays "Lucia" on Brief Notice

Soprano Admired in First Appearance in Rôle at Metropolitan—Appears at Special Matinée for Opera Emergency Fund—Other Offerings of the Week

A SPECIAL matinée was given on March 21 for the benefit of the Opera Emergency Fund, the performance including the third act of "Aida," the Mad Scene from "Lucia," the first act of "Pagliacci" and the Walpurgis Night scene from "Faust." In "Aida" Misses Muzio and Robeson were heard, and Messrs. Martinelli and Whitehill, the latter replacing Mr. Chalmers, who was ill and unable to appear. In "Pagliacci," Miss Easton gave a charming performance of *Nedda*, singing with great beauty of tone and adding another to her splendid dramatic characterizations. Mr. Caruso and Mr. De Luca both repeated their excellent work, and Mario Laurenti sang a very good *Silvio*. Miss Garrison as *Lucia* substituted at the last moment for Mme. Barrientos, who was indisposed. She sang with a clarity of tone which was very grateful to the ear and her coloratura was impeccable. Also, without a trace of nervousness she made the part dramatically effective, although it was her first appearance in the rôle at this house. Mr. Mardonés also did his scene very well. The Walpurgis Ballet brought the performance to an effective close.

(J. A. H.)

"Tre Re" Repeated

The second performance of "L'Amore dei Tre Re" at the Metropolitan on Friday evening had the additional interest of a "Caruso night" to draw an audience that reached capacity. Mr. Caruso's impersonation of *Avito*, while not the most congenial rôle in which he has been heard this season, was received with marked enthusiasm. Claudia Muzio again sustained admirably the rôle of *Fiora*, and Mr. Amato gave an even more admirable portrayal of *Manfredo* than he did on the first presentation of Montemezzi's work. Jose Mardones as *Archibaldo*, in which Adamo Didur was heard in the first presentation, sang the part with conviction and dignity. Admirably sustained also were the characters of *Flaminio* by Angelo Bada and *Ancella* by Helen Kanders, and minor rôles by Pietro Audisio, Marie Tiffany, Lila Robeson and Cecil Arden. Mr. Moranzoni again gave his admirable reading of the score.

(M. S.)

"Rigoletto"

For the fifth time this season Verdi's "Rigoletto" was put on at the Metropolitan Monday night. And again the large attendance and the ready receptiveness of the public testified to the esteem in which this popular opera is held, an opera which has become hackneyed by the very reason of its melodic wealth. Mr. Moranzoni conducted with considerable spirit in part. Mr. Lazarо as the *Duke* displayed his splendid tenor voice to the delight of the standing room. Mlle. Barrientos sang *Gilda* with flexible soprano and Leon Rothier sang and acted *Sparafucile* with distinction—rather too much so for the rowdyish cut-throat.

The *Rigoletto* of Mr. De Luca is a masterpiece of singing pure and simple, without being stirringly dramatic or vitally forceful. His exquisite but dis-

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tinctly lyrical baritone evinces but little of the demoniacal harshness expected of the sinister but compelling hunchback. Flora Perini was an enticing *Maddalena*. The celebrated quartet in the last act was rendered very musically though vocally scarcely as effective as on other occasions. The *mise-en-scène*, purporting to be effective, evinced an illogical moment here and there. A half dozen or so of adventurous courtiers, for example, playing a practical joke on *Rigoletto* may be believable where this phalanx of twenty-five or thirty, obviously in *Rigoletto's* way, would not be. Furthermore, a proper grouping of the cavaliers in the *Duke's* palace might also not be amiss.

(O. P. J.)
Giordano's "Mme. Sans-Gêne" was given on the evening of March 20 with Mme. Farrar as *Katherine Hubscher*, Mr. Martinelli as *Lefebvre* and Mr. Amato as *Napoleon*, and the minor rôles sung by the usual cast. Mr. Papi conducted.

Moussorgsky's "Boris Godounoff" was sung on Thursday evening, March 21, for the sixth time this season. Mmes. Homer and Delaunois, and Messrs. Didur, Althouse and Rothier sang the principal rôles, and the rest of the cast was as at former representations. Mme. Homer was in excellent voice and has never been heard to better advantage than in her one brief scene. The chorus also sang exceedingly well.

(J. A. H.)

GIRL SCOUTS WANT A MARCHING SONG

Ask Musical Alliance to Invite Composers to Submit One—Noted Judges Selected

Through the Musical Alliance of the United States invitation has been extended to American composers to provide the Girl Scouts with a suitable marching song. Dr. Abby Porter Leland, director at the National Headquarters of this organization, 527 Fifth Avenue, New York, has declared that the thousands of girl members are handicapped for the lack of appropriate and inspiring music for use in camp, at meetings and on the march. The Girl Scout organization, now established in 509 cities, is six years old, and its members have distinguished themselves in Liberty Loan campaigns, Red Cross work, helping the Food Administration by selling war bread, and demonstrating cookery and canning methods and in numerous other ways. Its officers are: Mrs. Woodrow Wilson, honorary president; Mrs. Juliette Low, president; Mrs. Arthur Osgood Choate, first vice-president; Mrs. Herbert Hoover, second vice-president, and Edward H. Coy, treasurer.

The choice of the three most inspiring and appropriate songs sent to the Secretary of the Musical Alliance before noon on Saturday, June 1, will be left to the following judges: The distinguished composers, Mrs. H. H. A. Beach, Gena Branscombe, Fay Foster, Harriet Ware and Margaret Ruthven Lang, who will pass upon the merits of the compositions submitted, jointly with a committee of the Girl Scout organization, which will be represented by Ada M. Gates, Ellen Mary Cassatt and Mrs. John Henry Hammond. Arrangements for the publication of the selected songs will be left for decision between the composers thereof and the executive board of the Girl Scouts, the composers retaining property rights in the compositions.

The American Girl Scouts are the outgrowth of the Girl Guides of England. Like the Boy Scouts of America, whose ideals they share, the girls' organization was the idea of Sir Robert Baden-Powell, who organized both. About 6,000 girls who had sought membership in the Boy Scouts were organized separately by Agnes Baden-Powell. Mrs. Juliette Low becoming interested, returned to her native city of Savannah in 1912 to

form the American Girl Guides. Prompt success attended this effort, and an organization was soon under way. The Girl Guides, however, insisted on being called Girl Scouts and thus it was incorporated in Washington.

Aside from the satisfaction in providing so fine an organization as that of these patriotic girls with a song to be perpetually used as their own, strong inducement is given the composer in the opportunities of having the accepted song widely popularized. It is suggested that simplicity, originality and inspiring quality in words and music be permitted to guide those desiring to send manuscripts.

OPERA ENDS IN BROOKLYN

Miss Sundelius Sings in Metropolitan's Final "Carmen"

The Brooklyn Metropolitan season closed on Saturday evening, March 23, with a brilliant performance of "Carmen," which filled the Opera House of the Academy of Music to capacity. Mr. Monteux conducted with true French spirit. Geraldine Farrar gave a very realistic, colorful performance, singing with more of her old beauty of tone than she has exhibited of late. Giovanni Martinelli was admirable as *Don José*, his beautiful voice evoking prolonged applause.

The thrill of the evening was undoubtedly the singing of Marie Sundelius as *Micaela*. She evoked a furore of applause by her brilliant, sympathetic voice. Brooklyn would like more of Marie Sundelius. Clarence Whitehill was the *Toreador*. Albert Reiss and Angelo Bada as the *Smugglers* and Leon Rothier as *Zuniga* were excellent. Lenora Sparkes and Rita Fornia sang charmingly.

The chorus was especially satisfying and Rosina Galli and the corps de ballet were fascinating.

A. T. S.

NOTABLE WORK DONE BY ABORN CLASSES FOR OPERATIC TRAINING

Demonstration of Students' Accomplishments Interests Large New York Audience—Scenes from Standard Operas Excellently Given—John C. Freund Receives an Enthusiastic Welcome for Address

A N audience that filled every nook and cranny of "the Aborn Miniature" thoroughly enjoyed the finished performances given by pupils of the Aborn Classes for Operatic Training of acts, concerted numbers and scenes from various standard operas last Saturday evening, March 23. A surprise awaited the gathering in the shape of an address by John C. Freund, editor of MUSICAL AMERICA, who was the guest of honor. The long but genuinely enjoyable musical prelude to Mr. Freund's address consisted of excerpts from "Aida" and "Pagliacci." The trio from Act I of the Verdi opera was offered by Aurelia Schwiers (as *Aida*), Devora Nadworney (as *Amneris*) and John Campbell (*Rhadames*). In the duet from Act II *Aida* was sung by Beulah Beach. Coral Baker gave a "Bolero." Part I of "Pagliacci" followed, the rôles being worthily enacted by Frances Parker (*Nedda*), John Campbell (*Canio*), Edward Kinsey (*Tonio*) and Nat Chadwick (*Silvio*). Mr. Campbell's "Vesti la Giubba" was roundly applauded.

In introducing the honor guest Milton Aborn paid a high tribute to Mr. Freund's work in behalf of American music. Mr. Aborn's enthusiasm was mirrored in the vigorous applause that greeted Mr. Freund when he took the floor. His address was a brief one but charged with a quantity of arresting

interesting information. Mr. Freund sketched the growth of his propaganda for American music and musicians and told of the country's response to his plea. When he stated that it is manifestly unnecessary to go abroad to secure a thorough musical education, the audience registered its complete concurrence by applauding ardently. Mention by Mr. Freund of the new Musical Alliance also evoked an outburst of handclapping. Mr. Freund told of an exceedingly interesting and amusing episode illustrating the public's (of a score of years ago) antipathy to the classics of music. His tale brought many chuckles and laughs from the audience; but its real significance was obviously not lost on his hearers. At the end of his address Mr. Freund was applauded with great warmth and insistence.

The Garden and Prison Scenes from "Faust" brought the program to a conclusion. The cast comprised Marie Stapleton Murray (as *Marguerite*), Devora Nadworney (*Martha*), Mr. Campbell (*Faust*) and Alfredo Kaufman (*Mephistopheles*). In the Prison Scene Gladys Axman sang the part of *Marguerite*. With the exception of Alfredo Kaufman, who volunteered his services, the soloists were pupils of the Aborn Classes. They disclosed poise, well-schooled voices and considerable histrionic skill. Their performances of the operatic students reflected the highest credit upon the school and proved conclusively that Mr. Aborn is accomplishing a work for which there has long been in this country a pressing need.

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CAMPANINI'S SEASON SHOWS BIG DEFICIT

Chicago Opera's Loss Said to Be in Excess of the \$110,000 Guaranteed

CHICAGO, March 25.—The Chicago Opera Association has had the most disastrous season in its history and has called upon its guarantors for the full amount of their pledges. The amount represented by these pledges is said to have been \$110,000 a year for five years and, although the full amount of this season's deficit is not yet known, it is believed to have already passed that sum. Under the terms of the guarantee fund, Harold F. McCormick, son-in-law of John D. Rockefeller, will meet the deficit above \$110,000.

Various reasons have been given for the unusually large deficit of this season, but the management is inclined to believe that the decrease in attendance was due to the extremely cold, stormy weather.

The season of opera given by the company in New York during the months of January and February brought a gross receipt of \$168,000 and the engagement in Boston, which followed, added \$120,000, as shown by the war tax paid to the government.

The guarantors of the association are as follows:

Robert Allerton, J. Ogden Armour, Giulio Bolognesi, Congress Hotel Company, R. T. Crane, Jr., Charles G. Dawes, C. L. Hutchinson, Samuel Insull, L. B. Kuppenheimer, A. J. Lichtstein, Cyrus H. McCormick, Harold F. McCormick, Edith R. McCormick, John J. Mitchell, Max Pam, George F. Porter, Julius Rosenwald, Martin A. Ryerson, John G. Shedd, Mrs. H. H. Spalding, Jr., Frank D. Stout, Edward F. Swift.

MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

The American composer put it over fairly and squarely last Saturday afternoon, when the public gave an enthusiastic reception to Charles Wakefield Cadman's opera, "Shanewis," and later gave a cordial welcome to Henry F. Gilbert's "Dance in Place Congo," a ballet pantomime.

The approval accorded Cadman's work was all the more noticeable because it came from a matinée audience, which is known to be far more reserved than the night audiences, perhaps because there is a larger proportion of older people, many of whom come from out of town.

The plot of "Shanewis" would be more effective on paper than on the stage. It concerns the love of a young Indian girl who has been brought up by a wealthy woman and educated as a singer, and who is later wooed by the young man who is the fiancé of her benefactress's daughter. The result is a tragedy, when the young man is shot by the Indian lover of the maiden. The shooting is done by means of a bow and a poisoned arrow, something the Indians have not used for many years.

There is little or no action in the first act. The characters are simply introduced. The young American promptly falls in love with the Indian maiden after she has sung a song or two, declares his passion, and thus arouses the jealousy of his white sweetheart, who comes in and catches them together, though they are about forty feet apart when she does catch them. Then, according to the story, the maiden, who does not know that she has taken the young man away from his sweetheart, invites him to Oklahoma to see her people "as they are." And so, in the second act, we have a "pow-wow" of the Indians, not very effectively given, and the final tragedy.

The first act went off well, in spite of the lack of action. The music was graceful, tuneful, and at times made a strong appeal. The Indian themes and melodies were well interwoven. The Indian maiden, being presented by Sophie Braslau, made a charming and effective picture. Miss Braslau sang the interpolated song with fine effect, for she has a splendid voice. Her acting at times seemed a little formal, though great allowance must be made for her, for the reason that she studied the part at short notice, owing to the indisposition of Miss Gentle, who was to have presented it. Anyway, Miss Braslau fully deserved the enthusiastic applause that rewarded her efforts.

The second act, which should have worked dramatically to the tragedy, may have lost some of its effects because of "cuts." As I have not the score I cannot speak intelligently on that subject. There was a crowd of people, including Indians, Americans, little boys, who moved about more or less aimlessly. As for the "pow-wow," it was not given, with the exception of a single medicine man's dance. The result was that the favorable effect made by the first act was not wholly maintained in the second, though the work was well received, as I said, and there were a number of recalls of all the principals, who included Althouse, who sang very well, though his action was somewhat stilted. Let me not forget some excellent work done by Marie Sundelius, who is always good in whatever she attempts. And then, too, Kathleen Howard, who made a small rôle dis-

tinctive. The Indian lover was well done by Chalmers.

With the exception of "Natoma," I think Cadman's opera is the best that has been done by the Americans, though I still adhere to my opinion that Walter Damrosch's "Cyrano" never got the credit that was its due.

Cadman showed that he is a fine musician and the master of a sweet, melodic, charming style. He has no compelling strength. His work is not distinctive by great originality nor could it justly be called inspired. But it deserves to be ranked high as marking a distinct advance in the progress of the American composer. All the critics spoke well of it, and justly so. It certainly is better than some of the works by foreigners that have been presented at the Metropolitan. Had the libretto given opportunity for more dramatic action, it would have scored even a greater success than it did.

Henry Gilbert's "Dance in Place Congo" was a riot of color, sound, noise, cacophony, combined in, I will admit, an artistic and musicianly manner, but still somewhat tiring on the nerves. It began with a bang and it ended with a bang. As a ballet it was not particularly interesting. To those who have been accustomed to hear the plantation songs of the negroes in years gone by, there was missing the melodious charm of the negro music, of the negro singing. It was rather the music of the crazed voodoo worshippers of Haiti than the music of the sweet-voiced negroes of Louisiana of long ago, even though a number of old plantation songs were incorporated.

* * *

Several correspondents have drawn my attention to a notice in the Chicago Tribune of Feb. 19, in which the name of Frederick A. Stock, conductor of the Chicago Symphony Orchestra, founded by Theodore Thomas, is listed among the alien enemies registered at the Hyde Park Police Station. The question that is put to me is: "Does it not seem that after all these years this man, who is making his living in America, might have become an American citizen, and if he is not an American citizen, have we not plenty of good American musicians who should have his job?"

In the first place, let me reply that no one is more competent to assume the position of conductor of the orchestra which the late Theodore Thomas had built up than Mr. Stock, who was for a number of years not only his assistant, but thoroughly conversant with the great conductor's views, his ideas and ideals. Mr. Stock had not only been with Mr. Thomas but had often rehearsed the orchestra for Mr. Thomas. He also conducted, in the later years of Mr. Thomas's life, himself. As to Mr. Stock's competency there never has been a question. As to his high character and devotion to his work there never has been a question. We come down, therefore, to the issue made by reason that he has been registered as among our alien enemies.

It is true that technically and legally Mr. Stock is an alien enemy and is registered as such. But it is simply through Mr. Stock's neglect of a formality that he has been registered as an alien enemy, as the following facts will show:

Ten or a dozen years ago, Mr. Stock took out his first papers for naturalization. For some reason not known to me, he neglected to take out his second papers at the time when they were due, and when he applied for them learned that he had lost his rights through lapse of time. He promptly took out first papers again, but before they were due the war intervened. Consequently he must remain in the same status until after peace is declared, according to the laws that have been passed by Congress.

Among Mr. Stock's American acquaintances in Chicago there has never been any question as to his loyalty to the United States. Furthermore, Mr. Stock was among the first conductors of eminence in this country to take up compositions by Americans, to introduce Americans as soloists at his concerts. He has probably done more to bring out American compositions in the last few years than any other conductor. He is known to have been a heavy buyer of Liberty Bonds, Red Cross memberships, and has contributed to the various war charities and expenses, but has made no effort to secure any publicity regarding such matters. It is known that Mr. Stock, too, has been active in promoting an organization to conduct a mammoth peace jubilee when the war is over. Furthermore, after peace has been declared, Mr. Stock proposes to go with an orchestra to London, Paris and, if possible, Berlin, Cologne and other cities, and conduct programs of American compositions exclusively.

I state these facts for the reason that

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a good many people, especially in Chicago, have questioned not only Mr. Stock's loyalty to the United States, but the propriety of keeping him in his present position when he is listed as an alien enemy. I believe the facts are as I have stated. They show positively that there is no reason whatever for believing that Mr. Stock is otherwise than a loyal citizen of the United States, though through negligence, common enough among musicians, he neglected to finish taking out his citizenship papers at the time he should have done so.

* * *

There are a good many people, including some eminent critics, who continue to deny not alone the existence of the American composer, but that even if he does exist he has no right to a hearing, and even if he did get a hearing, his compositions would not sell. Now, you would be surprised to know how many thousands of copies of the compositions of Americans are being sold to-day all over the country. If I were to give you a list of such published by Schirmer, by Ditson, by the John Church Company and other well-known concerns, you might reply, "Well, yes, these great houses can put any composition over that they print, to a limited extent, but they could not live on such sales. They have to depend upon the music of the well-known foreign composers."

What if I were to tell you that a young concern that only started a short time ago to make a specialty of publishing compositions by Americans, had made so marked a success that they have moved from one store to another, and to-day occupy a handsome home opposite Carnegie Hall. They have published no other music of any kind whatever, and have been enabled, strange to say, to pay handsome royalties to the composers whose works they have printed.

As the experience is unique and should go far to answer the nonsensical cry that musical composition is something of which Americans are incapable, I am going to give this young firm a "boost"

by telling you who they are. Their name is Huntzinger & Dilworth. One was with the John Church Co. and the other was with Schirmer, so they had a good education to start with.

Among their successes in high-class music is Fay Foster's "One Golden Day," one of the most widely sung of recent recital songs; John Prindle Scott's "The Voice in the Wilderness," a sacred song universally accepted, while his "Wind's in the South" has earned similar approval as a coloratura number.

If you had said, even five years ago, that a couple of young people with limited capital could start in business and make a pronounced success publishing nothing but compositions by Americans, do you know what would have happened? You would have been laughed at! But the success has come, and it is only the beginning. The day is coming fast when compositions by Americans will be acclaimed. And do you know why? Because they are going to express not merely the ideas and ideals of a decadent and dead past. They are going to express the ideal and spirit of "triumphant democracy."

* * *

So Albert Reiss of the Metropolitan Opera Company has resigned the presidency of the Society of American Singers, has sold his majority stock to William Wade Hinshaw, who already was interested in the association and who has been elected president and business manager in his stead, with David Bispham as the vice-president; Herbert Witherspoon, secretary and treasurer, and George Hamlin, assistant business manager. These four, with Charles Triller, are the new directors.

This society, you understand, was formed last year and gave some very creditable performances of Mozart and other operas—so much so that just about the time they stopped they were beginning to make money, which was characteristic but horribly unbusinesslike.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

I have not heard Reiss's tale of woe, but I understand that the main difference between him and the co-members of the association, among whom are Louise Homer, Geraldine Farrar, Florence Easton, Lucy Gates, Mabel Garrison, Florence Macbeth, Althouse, Hemus and others, was that he was too conservative. His associates wanted him to go ahead, but Reiss, who has accumulated a modest competency by thrift rather than royalties from talking-machines, hung onto every dollar with a persistency that caused David Bispham to grind his teeth.

There had been talk, you know, that Otto Kahn had been the Maecenas of the organization last year. Maybe he helped out a bit, but I believe the real angel was Hinshaw, an artist of high rank. Hinshaw is a big, broad-gaged fellow and pre-eminently fitted for the position of president of such an organization as these singers have made. He has the necessary backing of money. He is enterprising, very liberal, good-natured, makes friends. He'll hold the organization together. The critics have always liked him. So, without desiring in any way to reflect upon our friend Albert Reiss, who is an artist who never got his proper opportunity or his just dues, the change will no doubt work out for good. The organization is especially committed to giving opera in English and proving, as certainly it did last season, that English is not only a singable language, but furthermore, that the public is willing to hear works "in English."

* * *

Every now and then one of the American singers gets a fair chance and makes good. You remember some time ago Florence Easton got a chance and made good. The other day little Miss Macbeth had a chance at a recital, and she made good. And now comes Mabel Garrison, who has had certain minor rôles at the Metropolitan and has always been well considered. The little lady the other day sang the Mad Scene from "Lucia" at short notice, replacing Maria Barrientos, who was indisposed. The occasion was the benefit of the Emergency Fund for the Employees of the Metropolitan, which always attracts a big crowd, naturally, as the entertainment is given for a popular charity. All the critics praised Miss Garrison's singing, which is all the more significant for the reason that I do not recall any season when we have been so serenaded with coloratura singing as we have this, all more or less induced by the introduction into our midst of the celebrated Galli-Curci.

If you have had the pleasure of meeting Mabel Garrison, you discover that she has a sweet and charming personality. That is one reason why her singing is so delightful. She seems to be able to convey this lovely personality of hers into her song.

Did you ever realize that character is shown in the voice, in its quality, even in its manner of emission. A chronically cross and dyspeptic person may be able to play the violin with exquisite tone, but no crank ever had a lovely singing voice. If I were asked which factor in a person's nature I would wish to name as deciding character, I should say: "Let me listen to the person talking, from behind a screen."

If you heard a man, for instance, come in who had a highly pitched, thin, nasal voice, you would know at once that he had a weak, effeminate nature. If you heard a man speaking in a slow, measured, deep bass, put him down on general principles as pompous, insincere. If you heard somebody who had a sweet, melodious voice, pleasant to your ears, you could say that she might be young or old, but that she had a charming, lovable disposition, was unaffected. And if you heard a man speak with a rasping voice, jerky sentences, be sure of one or of all of three things: he's a dyspeptic or has trouble with his wife or his business, or has all three. Should you hear a man come in with a voice that is loud, imperative, put him down as a bully, though at home his wife may beat him, and so he takes it out on the rest of the world when he gets a chance.

* * *

A recent writer to the New York *Globe*, whose correspondence columns, by the bye, are always more or less informing and interesting, *apropos* the discussion that that paper has been conducting with regard to the precise place in the musical firmament of the Galli-Curci star, refers in the course of his communication to what he is pleased to call "Adelina Patti's mawkish rendition of 'Home, Sweet Home.'"

Now I heard, in the olden days, Patti sing "Home, Sweet Home," many times. It was the regular thing, when she had finished singing an opera, for the whole audience to stay until she had sung "Home, Sweet Home," and "Coming Through the Rye." When she appeared in order to meet the insistent demand of the cheering people, she stood for a moment facing the audience, then turned so as to show her profile, clasped her hands as if in prayer. Then, amid a deathless silence, she sang with exquisite purity of tone and absolute simplicity, her diction perfect, each syllable pronounced clearly, the emphasis rightly placed, the song of home. Nobody who ever heard her do it will ever forget it. It certainly was not "mawkish." It was absolutely unaffected. And don't forget that she did it at the very time when every schoolgirl was playing "Home, Sweet Home," with variations. Every violinist was doing the same thing. Every 'cellist was doing the same thing. Nor was "Home, Sweet Home," with variations, neglected by the solo cornetist in the country band.

Amidst all this desecration of a beautiful melody and a sweet and tender sentiment, Adelina Patti stood for that highest art, which is embodied in absolute simplicity, and it is the highest art because, my friends, it is the most difficult!

* * *

It is reported that the loss on the season of the Chicago Opera Company has run over the \$110,000 which the eleven guarantors agreed to meet. There will be no difficulty, however, in the matter, as Harold F. McCormick, a son-in-law of John D. Rockefeller, is under agreement to meet all the deficit above the \$110,000 mark. The deficit would not have been as large as it is but for the New York season, which in spite of its artistic success and the phenomenal popularity won by some of the singers, including Galli-Curci, Muratore, Raisa and others, did not make money. The expenses were too heavy. Some of the performances did not draw paying audiences. Next season, however, should the Chicago people come again, they will probably be more successful than they were, financially. As a matter of fact, the speculators are the people who made the money. They made the money on the Galli-Curci performances in Chicago, and they made the money on the Galli-Curci and Muratore performances here.

One of the reasons why opera and a deficit seem to go together is the constant rise of the cost of production, due not alone to the increase of salaries of principals, but for general expenses, due to the demand on the part of the public for elaborate scenic and other accessories, including large and fine orchestra, which our forefathers neither expected nor demanded.

This brings me to say that the pressure of the high cost of everything has boosted things even for the chorus girl in the various musical and other shows, and has to some extent reached the opera. Do you know that the chorus girl who in former years used to get her \$12 to \$14 a week and have to buy her own stockings, at that, which usually resulted in her having to appeal to members of the *Jeunesse dorée* for her board, has now reached the astounding sum of \$60 a week. And the managers say the difficulty of securing talented and pretty girls—that is, sufficiently talented and pretty to meet the popular demand—is increasing almost hourly, and consequently it may not be long before the average chorus girl will be getting a salary that a prima donna would have been satisfied with not so long ago.

The vogue of music, therefore, has among other things taken the poor little, often-derided chorus lady from the position where she was supposed, especially in the plays and "the movies," to devote two-thirds of her time darning the holes in her stockings, to be the proud possessor of sufficient funds to run her own automobile without outside assistance. Diamonds, pearls and laces, of course, are other considerations.

* * *

The recital of Leopold Auer, the great maestro of the violin, whose pupils have become world renowned and are known to us as Zimbalist, Elman, Heifetz, Rosen, Eddy Brown, Kathleen Parlow, naturally attracted a wonderful audience. His recital was interesting largely from the fact that you got an idea from the gracious and magnetic personality of the man how he had been able to bring out the very best in the talented pupils who came to him.

There have been great violinists; great violin instructors; but few of these were able to teach others or transmit their virtuosity, never mind how talented the pupil might be. The reason for this is that the teacher must be something more than a master of an instrument. He

must have that magnetic, indeed, psychic power, not merely to give the pupil confidence, but to inspire the pupil to follow out certain ideals. The mere technician never can produce such results.

The veteran Auer presented to the audience the sight of an old man who was still able to do wonders in the way of the production of a tone of marvelous limpidity and clearness. His unaffected, gracious simplicity won you at once. You realized how a young genius coming in contact with such a man would not merely learn to follow his teaching, but would strive to do the best for his sake, would exert every possible energy, would endeavor to conform his personal life to the requirements of the study hour, would be proud to be known as the pupil of such a master.

One thing is certain. The recital of Mr. Auer showed that there is no particular wizardry, nothing uncanny, nothing bizarre about the method which has made his name world-famous. What he has succeeded in doing is all the result of painstaking effort, high ideals, splendid aspiration, an absolute elimination of all that is meretricious and sensational. That is why Auer is really so great, and why his pupils follow their distinguished maestro in style, in tone, and in unequalled artistry and musicianship.

* * *

In last Saturday's issue of the New York *Evening Post*, Mr. Henry T. Finck, in criticizing the attitude of Impresario Gatti-Casazza, calls him to account for the reason that Riccardo Martin, who Mr. Finck considers as "beyond all doubt the best tenor this country has ever produced," has had only one opportunity given him this season. "On that occasion," continues Mr. Finck, "he suffered from a cold, and when his voice gave out he was hissed by a claque (American opera-goers never hiss); and when the audience took his part by applauding, these impudent hirelings shouted 'Shut up!' It was the most disgraceful scene ever witnessed at the Metropolitan, doubly so in these days of patriotic fervor."

Thus spake *Zarathustra* Finck. Then Mr. Finck asks a question and answers it himself. And this is the question: "Why has no other chance been given America's foremost tenor?" He answers it in these words: "One cannot avoid the reluctant conclusion that personal animosity or a cabal have come into play."

I will agree with Mr. Finck to the extent that Mr. Martin, after his unfortunate breakdown, which indeed may happen to any singer who is sick, should not have been prevented from appearing again, especially as he has done notable good work on the Metropolitan stage in past years. At the same time, when Mr. Finck virtually accuses Impresario Gatti of personal animosity to Mr. Martin, I think he is going too far. No American singer, certainly no American tenor, ever had the opportunities, after he had scored his first successes, that Riccardo Martin had. He was the one shining light in the American operatic firmament. He had won at the Metropolitan. He had the unquestioned, loyal friendship of Enrico Caruso. That I know. He had a devoted wife, who coached him in his rôles. He was a welcome visitor on the concert stage and received remunerative engagements. His pay at the Metropolitan, if not as much as he expected, was fair, and one season when through the sickness of Caruso he sang more than his contract called for, he received a present, if I remember correctly, of \$10,000 from the directors. And then the trouble began. Whether Mr. Martin lost his head, whether it was domestic trouble, one thing is certain. He began to lose favor.

Impresario Gatti needs no defender. But there is something connected with this whole affair that should be made part of the record, and that is that a number of the boxholders and subscribers were antagonistic to Martin. Whether this was because he was an American or they did not appreciate his art, or for any other reason, is more than I can tell. But it is the fact that Gatti stood squarely against this sentiment and engaged Mr. Martin several seasons, when he would have pleased a great many of the aforesaid boxholders and subscribers if he had not done so.

So if Mr. Finck desires to champion the cause of Riccardo, let him devote his energies to reprimanding the so-called Americans who set their faces against what was certainly, at the time, the "best operatic tenor this country had produced so far."

* * *

When Mrs. de Puyser Smythe read in her morning paper that a lease had been signed by the powers of the Metropolitan Opera house to open to the movies that

sacred temple devoted to music and fashion, she was so excited that she not only lost her breath, but the voluminous coiffure which her maid had just fixed on the back of her head. What! Deliver the Metropolitan, one of the places where she and others could display "the latest from Paris," with all their jewels, before the admiring crowd in the parterre, dress circle and galleries; have those horrid people who bring peanuts and cheap candy with them seated in the boxes of the elite; have them desecrate the sacred fane—it was awful!

Promptly she called up her dear friend Mrs. de Lancey Browne, and implored her to come at once to discuss the matter. 'Tis these ladies, and some others, they say, whose protests deterred the directors from carrying out their scheme of opening the Metropolitan to high-class movies, especially patriotic displays, during the summer season, which would have worked out well, I think, in a number of ways. In the first place, as I understand it, there are some war dramas which have been produced in England and endorsed by the English Government which are well worth seeing, and would have been very effectively given on the Metropolitan stage. Then the orchestra would have been employed all the summer, though most of them find lucrative engagements during the summer season, particular in the White Mountains, Bar Harbor and other fashionable resorts. But the main gain, I think, would have been that through the opening of the Opera House it would have been democratized. Thousands of people who have been almost afraid to go there, lest they were not sufficiently well dressed or because the prices were too high, have never been inside that house, and if they ever got the habit to go, through the attraction of the movies, they would later on, no doubt, go when the opera season is on. All of which would help the cause of music as well as the cause of opera, and incidentally boost the receipts.

After "the 400" had been stirred to the depths by the announcement of the contemplated change, a notice appeared on Sunday last that the whole scheme had gone up, the reason given being that the Opera House would not be available at the time needed for the presentation of the English film to which I have referred. So Mrs. de Puyser Smythe and Mrs. de Lancey Browne and all their friends, cousins and aunts may rest their souls in peace.

The only victim of the contemplated change seems to be our dear friend William J. Guard, the "publicity accelerator at the Metropolitan," as Henderson calls him, who, according to the gracious chronicler of the New York *Evening Sun*, carried away with enthusiasm over the change from aristocracy to democracy at the Opera House, discarded all his ties, went out and had his hair cut, then sat down and wrote an enthusiastic letter to the press in which he rejoiced over the fact that the snobbism of the habitués at the Opera had been finally dealt a death blow, and that the change is going "to make opera safe for democracy."

Now how is Guard, with his few remaining locks shorn, his noble, aristocratic ties replaced by democratic ones, going to meet the social élite whom he has publicly excommunicated? What can he do? How purge himself of contempt? How placate the powers that be? Can he recover his former prestige, as well as his former hair, by temporary retirement to the wilds of New Jersey? asks

Your
MEPHISTO.

Washington Soprano Making Recital Tour of Training Camps

WASHINGTON, D. C., March 19.—Mary Helen Howe, soprano, has been extending her musical work among the training camps and recently arranged programs for Belvoir, Va., and the marine camp at Quantico, Va. At both places Miss Howe received ovations. The singer made an especial hit when she invited the 2000 marines to join her in the chorus of the "Marseillaise" in French, as they are just learning that song in its native language. Miss Howe is preparing programs for other camps for the month of April.

W. H.

Musical Alliance Aids Book Drive for Soldiers

Practical help was given last week by the Musical Alliance during the "Book Drive" for the soldiers, in the securing of music to attract the passers-by at the Public Library, Fifth Avenue, New York. Ernest Davis, recently leading tenor of the Boston Grand Opera Company, sang bareheaded on the library steps and was applauded by several hundred persons who gathered.

Opera's Oldest Usher Discusses the "Good Old Days"

He Has Observed Stars of Both Sides of the Footlights for a Quarter of a Century—When Prince Heinrich of Prussia Was Entertained—Opera No Longer a Social Function—Recalls Days When Ushers "Used to Chase Farrar Back to Her Place as a Standee"

By VERA BLOOM

JOHN HALL has been leading music-lovers to opera seats for twenty-five years. He has said "Checks, please!" to Metropolitan devotees for so long that he knows who's who, and where, from the first parterre box to the last row of standing-room.

In that quarter of a century he has watched the elite of both sides of the footlights come and go. Stars have waxed and waned, and a half dozen managerial dynasties have given way to one another. Even the open sesame to the Golden Horseshoe has been given to countless more than that first "Four Hundred"—yet John Hall stays on, as energetic in the day of Farrar's *Carmen* as he was before Calvé came to town.

Of all the laymen at the opera the usher is the most fortunate. The stagehands are too busy and in the wrong place to hear the music in its true values; the box-office men must stay in the counting house and make the opera a "paying proposition," but the usher hears and sees both the performance and the audience in all their glory. After an apprenticeship at the old Academy of Music, Mr. Hall came to usher at the Metropolitan.

That was in the golden age, when the de Reszkes, Melba, Sembrich, Eames Nordica, Calvé, Patti and Tamagno would take their curtain-calls under a shower of bouquets and frenzied *bravos*, on the old "apron-stage," entering from a door on either side in front of the curtain, for it was before the golden draperies were installed.

"That apron-stage made a great difference in the style of singing," Mr. Hall says, "for when the big aria, like the 'Bell Song' in 'Lakmé' or the waltz from 'Romeo and Juliet,' would come, the prima donna forgot all about the character she was playing, and would walk calmly out past the proscenium arch and give her whole attention to her singing,



A Pretty Standee That the Ushers Chased from Place to Place When She Tried to Steal a Seat on Admission"

as if acting had nothing to do with the opera—which it hadn't at that time."

And then John Hall got up and gave a most remarkable imitation of some *Lakmé* of the past, putting in every coloratura passage and even giving the important words in French!

Rehearsing Curtain Calls

"When did acting become a requirement, aside from beautiful singing?" I asked.

"Under Conried," he replied. "He had a great dramatic feeling and loved fine acting. So he was the first manager to look for what they call nowadays 'the singing actor.' But even before, some of the stars spent as much time working up



John Hall, Oldest Usher at Metropolitan Opera House

their curtain calls and encores as they do now on the part itself. I remember Patti used to even rehearse the tears she was going to shed that night at her ovation, and bow before the curtain a dozen times to get the best effect to use on the audience!"

"Did the claque help with the applause then as it does to-day?"

"Claque!" echoed Mr. Hall. "They didn't know what a claque was—they didn't need one! Why, the boxes would go as wild as the gallery—they couldn't help themselves. There was such a thrill in those all-star casts that the audience was always swept off its feet. Then, you know, Jean de Reszke was a real 'matinée idol.' To-day the matinée girls go to the theater for their heroes."

"I suppose you mean it was as if Lou Tellegen were singing *Romeo* or Shelley Hull were singing *Faust*?"

"Exactly," he agreed. "Why, there were three French girls who used to come to every one of Jean's performances. I could almost speak French from talking to them all the time. They nearly grew pop-eyed from using opera glasses so much; and will you believe it, when Jean went back to Paris, although they never expected to meet him, they packed up and followed on the next boat, because they wouldn't stay in New York if he wasn't here!"

"He used to sing a wonderful range of parts. It was nothing for him to do 'Romeo' one night, 'Trovatore' at a matinée and 'Siegfried' the next day.

"By the way, in those days there was only one chorus, the Italian. The principals would sing in the language of the opera, of course—French, German or whatever it might be—but no one ex-

pected anything but Italian from the chorus!"

Entertaining Prince Henry

"And what was the most brilliant night you remember?" I asked.

He thought a moment over what must have been a great galaxy of gala events, and then said, with a twinkle in his eye, "The night they entertained Prince Henry, the Kaiser's brother!"

"When was that?"

"About eighteen years ago, I should think. He was visiting here—yes, officially—and the Vanderbilts—the same Colonel Cornelius who's leading the boys to Berlin right now!—were at the head of the committee of society people to entertain him. It was said at the time that they had their house entirely redecorated to give him one dinner party! But that was nothing to what they did to the opera house. The curtain was completely covered in roses and smilax, and from the ceiling to the floor was nothing but lattice-work hung with flowers and ferns! The six boxes in the middle of the parterre were made into one for a magnificent royal box, and all the ushers were in new uniforms, with white kid gloves, and stood in line to salute the prince.

"It was an all-star bill, with one act from each opera, so that most of the company were to appear that evening. I remember Sembrich was kept for the last, but before the time came the prince and more than half the audience had left. We all wondered if she would appear after such an insult. Sure enough, an announcement was made that Mme. Sembrich was unable to appear and the performance stopped right there!

"It was said that night that at no

and place. People don't seem to realize that so many things are asked of an opera singer to-day that they must divide their attention both while studying and afterward at their performances, instead of being able to forget everything but the voice, as they did before.

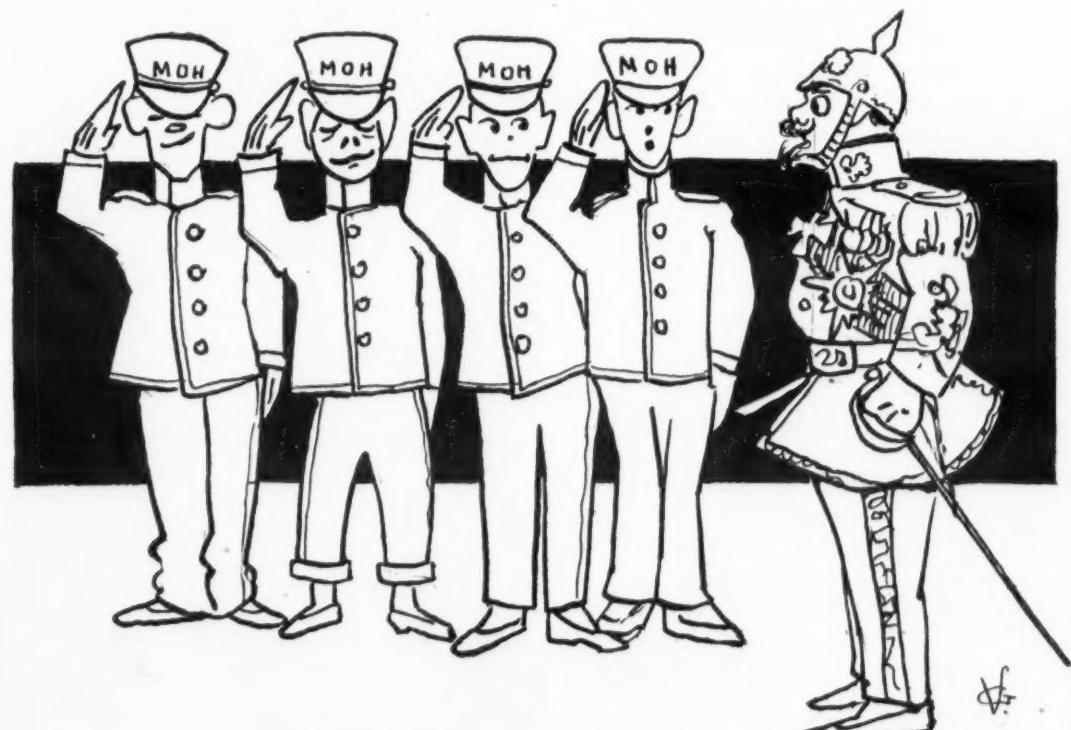
"Then, another thing, the opera has become a spectacle, taking the place in the old days of such things as 'The Black Crook' and the English pantomimes. We used to be satisfied with any scenery if the voices were there. Now everything, to the last chorus woman's costume, must be perfect, and the settings are said to be more gorgeous at the opera than anywhere in the world. All these things take the audience's attention away from the singers and it is harder for an artist to make his hearers concentrate on the voice than ever before."

"As far as you know them personally, are the stars of to-day more 'human' than the ones of yesterday?"

"I come in contact with so few of them," said Mr. Hall, "but I never meet Mme. Alda, Miss Farrar, Mr. Caruso or Mr. Scotti without getting a word of greeting, and often a handclasp. Everyone knows that Caruso is just a genial grown-up boy, but few know that Scotti is just as kind and—well, approachable; and everyone at the opera adores Mme. Alda and Geraldine Farrar. And Tom Bull, who has been in charge of the ushers for years, is the finest man in the world.

When Farrar Was "Chased"

"One day, before Farrar came to sing at the Metropolitan, Emma Thursby, her teacher in New York, came to me and asked me if I remembered the pretty young girl we ushers used to chase from



"When Prince Henry, the Kaiser's Brother, Attended Opera at the Metropolitan"

court in Europe could be found the jewels and wealth displayed by the American society women, and I can well believe it!

"Of course, that was in the days when to have a box in the Horseshoe meant you were absolutely of the 'Four Hundred.' Why, I knew everyone in every box, from Mrs. Goelet's around to the other end. The evening was not considered really begun then until Mrs. Astor was in her box, with her daughter, Mrs. Orme Wilson, on one side and Mrs. Ava Willing Astor on the other. Then it was one set the whole way 'round—everyone knew everyone else. Nowadays there are only a few, like Mrs. Gould and Mrs. Lydig, who really mean something to the evening when they appear, and that is why the opera isn't quite so much of a social function. The parterre is divided into a dozen 'sets,' and the day of a 'leader' is gone."

"But do you think the day of great singers is gone?"

I could see from my talk with him that Mr. Hall understands music and the opera, and could give me a real answer to my question, if not an authoritative one.

"There are as great singers to-day, but somehow not as many at one time

one place to another when she tried to steal a seat 'on admission'! Of course I did; no one could ever forget Farrar, even when she was only a constant standee, and none of us even knew she had a voice.

"Well," said Miss Thursby, "that same young girl is coming back as our next prima donna—be sure to give her a welcoming hand." Everyone knows my welcoming hand wasn't needed!"

"With all this music around you continually, haven't you ever wanted to sing yourself—especially as you have the voice and have learned so much by ear?"

And then Mr. Hall confessed. After the season, when the song-birds fly to their summer nests, he has his musical fling! He has even won prizes for dressing in costume and singing the arias from the operas, the coloratura ones by preference, but at times the heavier rôles.

Frieda Hempel Wins Re-engagement in Los Angeles

Frieda Hempel, the Metropolitan soprano, who is now on her first tour of the Pacific Coast, was so enthusiastically received at her first appearance in Los Angeles, on March 12, that a return recital was arranged for March 23.

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American—

* * * Miss Macbeth possesses a beautiful, fluent and flexible voice, fresh in quality and broad in compass. She demonstrated satisfactorily her sympathy with the suave melodies of the old Italian school, the more robust examples of the early eighteenth century composers and the delicate style of the French school. * * *

Times—

* * * The singer won praise for choosing an artistic recital of songs charming in themselves. * * *

Brooklyn Eagle—

* * * Miss Macbeth possesses a light soprano of truly remarkable flexibility and can do all natural to a coloratura.
* * *



Herald—

* * * In the group of old English songs she sang delightfully, the lyric sweetness of her voice wrought a spell. * * *

Eve. Globe—

* * * Miss Florence Macbeth, one of our younger American sopranos, who has been known here favorably as a singer of florid opera parts, added to the favor by a song recital in Aeolian Hall yesterday afternoon. A programme that kept to the rules of the game and good taste and sincerity in the singing won hearty approval. * * *

Tribune—

* * * Her singing was surprisingly colorful and agile. It is a voice of a range equal to the highest reaches of the standard coloratura arias.
* * *

Eve. World—

* * * She made a distinctly favorable impression by her voice and her art.
* * *

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(MASON AND HAMLIN PIANO)

Pasquale Amato Tells How He Obtained First Engagement

Famous Baritone of the Metropolitan Opera House Sees Work of Musical Alliance as Great Aid in Securing Small Opera Houses Throughout Country—Need for Houses Where Young Singers May Be Heard—Co-ordination of Musical Interests Great Objective of Present Time—Entertainment and Education Must Go Hand in Hand if Nation Is to Attain Highest Development

STUDENTS who become discouraged over the small fees they receive for their first appearances may reap consolation from the fact that Pasquale Amato, the famous baritone of the Metropolitan Opera Company, was paid ten lire for his first important engagement, and that he received no compensation at all for his first appearance in opera.

"How did you get your first engagement, Mr. Amato?" was the question that evoked some interesting memories of the baritone's early career.

Mr. Amato swung around in his chair, with the quick, responsive smile that is one of the charms of his fine, sympathetic countenance.

"It was in Naples," he said, "when I was twenty years old. That was just twenty years ago; I shall be forty tomorrow. There was a religious festival in progress and I was engaged as an extra singer in one of the churches. I received ten lire, \$2, for singing, and I assure you that—like other young students—I was grateful for the opportunity. There was a bass singer in the church, an elderly man with a very fine voice, and he became interested in me and took me to one of the smaller opera houses for an audition. After hearing me, the manager agreed to put me on in 'Traviata,' so you see my church engagement was really responsible for getting me my first operatic appearance. What did I get for singing in 'Traviata'? I will tell you. As I have said, it was one of the small houses and the management was far from wealthy. Very high boots were the operatic fashion at that time and I was provided with a fine high pair for my appearance. The manager said: 'I cannot pay you anything for this appearance, but you may have the boots.'

"And the engagement cost me a barrel of wine," Mr. Amato laughed, "because I had promised my friend of the bass voice a barrel of wine if he secured me an appearance. He was one of the best friends of my early days, and gave me much advice that I later found invaluable."

The Need for Small Opera Houses

"Now, if I had been singing in America such an incident could not have taken place, for we have no small opera houses. Instead of the thirty or more small opera houses that are open in Europe for the young singer of ability, there are here two great opera companies, the Metropolitan and the Chicago. And these are houses designed for the best, for mature art; with the best of Europe and this country waiting to be heard, they cannot make a place for the untried and untrained singer. A place for every worthy young singer is one of the great results which I believe will follow the organization of the Musical Alliance, due to the farsighted vision of John C. Freund. The reason for the indifference that has prevailed in this country toward music is not far to seek. There has been no organization, no tying up of musical interests, no co-ordination of effort to make the public realize what a vast and interesting group, quite from a business standpoint, are the musicians of the country."



Pasquale Amato, Eminent Baritone of the Metropolitan Opera Company, and Three of His Brothers Who Are Now Serving in the Artillery, Infantry and Quartermaster Corps of the Italian Army

"Organized in the manner that Mr. Freund has outlined in the plans of the Musical Alliance, the musical interests can make the people realize how important we are from a commercial viewpoint. The establishment of a chain of small opera houses, in Cleveland, in Pittsburgh, in Omaha and other cities will mean the springing up of many new industries. Take the fabrics that are used in costuming, for example. Artists here find the greatest difficulty in securing the fabrics of the periods in dressing their rôles. In Europe one has, in the past, been able to go to any one of forty or fifty houses that specialize in weaving such fabrics as the operatic artist requires. America can do the same thing, will do the same thing, when the demand arises here."

Educational Side of Music

"The young American singer must be given opportunity to learn stage deportment, to gain the experience that comes from frequent appearances in different rôles before audiences. This cannot be had in \$6 opera. But in the smaller opera houses one would not expect to hear a Farrar or a Galli-Curci or a Caruso, or see such stage settings as the Metropolitan presents. But one might hear good music and fresh young voices for from \$1 to \$2, and the entertainment would be inspiring and educational for both audience and singers."

"Once the educational side of music is impressed thoroughly on the public mind of this country there will be no question of difficulty in securing public funds to maintain it. Look at the elaborate expenditures for public parks, for schools, for a dozen other civic and public enterprises. There will be quite as lavish provision made for music once the fact has taken root in the minds of public men that music is an important factor

from an educational and commercial as well as an artistic viewpoint."

A Friend of "The Movies"

Mr. Amato is an ardent advocate of the "movies" as an educational factor in our public life, and points to the evolution that the picture-play has undergone in the last few years as proof that the same strides will be made in presenting good music at popular prices, once there is a general realization of its importance.

"I go to the 'movies' quite as much for study as I do for recreation," said Mr. Amato. "As an artist I learn many valuable lessons from the film play. He who strives to convey perfect art, the dream that is within him, has a wonderful medium in the world of the films."

"I wish you might say for me how heartily I endorse the proposed establishment of the National Conservatory of Music, one of the aims of the Musical Alliance. In this connection let me tell you of an incident that happened one year when the Metropolitan company was appearing in Atlanta. A young girl wrote me that she was very anxious to have me hear her voice and I made arrangements to do so. She came and sang for me, then waited anxiously for what I had to say. It was very pitiful, for she had a mere thread of a voice, absolutely hopeless from a professional viewpoint. I told her so, as kindly as I could, and she burst into tears, telling me how she had worked and how her teacher had said she had a great voice that would some day make her famous."

"In a National Conservatory, endowed by the Government, such a girl might learn the truth about her voice instead of being deluded by mistaken friends, and her efforts would be directed toward avenues where she really had ability. On the other hand, a National Conservatory would provide opportunity for the

struggling student of real merit, who too often becomes discouraged and disheartened after realizing how expensive is the road the young singer must take before coming to places where there are financial rewards."

Organization and business methods are by no means idle words in Mr. Amato's life. The great baritone is a good man of business, himself, and at one time did much purchasing here for the business house of his brothers in Italy. Now all four of his brothers are serving with the colors, two of them in the artillery, one in the infantry, and the fourth in the Quartermaster's Corps of the Italian Army. The Amato family is one that gives a good account of itself wherever it is called on to serve.

"I am certain that it is not a very long time ahead; at least it will not be very long after the war is ended, until we have smaller opera houses established all over the country here," said the great singer. "Think of such schools of experiences as we had in Milan, where Toscanini and Gatti-Casazza and I worked together. Think of the development of art in this country when we may see whole families attending an evening of music, as they now go to the 'movies,' to be entertained and educated. And that time is coming. Beyond all doubt or question it is coming."

MAY STANLEY.

Dubinsky Wins Favor in Brooklyn

Vladimir Dubinsky, the 'cellist, was richly awarded with applause on the evening of March 12, when he appeared as one of the soloists at the Red Cross concert at Bay Ridge High School, Brooklyn. He played the Handel Largo, Davidoff's "At the Fountain," Cui's Cantabile, Rimsky-Korsakoff's "A Song of India" and Popper's "Spanish Dance."

ERNEST HUTCHESON, Pianist

Direction: MRS. HERMAN LEWIS, Inc.

Aeolian Hall, New York

Francis Rogers Writes of Concert Work for Troops in European Camps

FRANCIS ROGERS, the gifted baritone, who has been doing excellent work with his concert party in France for the men in the service, is expected to return to America early in April.

In a letter dated March 4, addressed to MUSICAL AMERICA, Mr. Rogers writes: "The Rogers Concert Party completed its fourth month in France with a record of ninety concerts to its credit—three-quarters of a concert a day, on the average, for a hundred and twenty days. Despite the fatigue incident to unceasing activity, our work is so delightful and so exhilarating that we consider our concertless days as scarcely worth living. Nineteen of our concerts were given in British camps, with no Americans but ourselves present. There is nothing slow about 'Tommy Atkins' when he goes to a concert. He is there to be amused and, give him half a chance, he extracts the maximum of enjoyment out of it. He sees all the jokes promptly; he enjoys the sentimental songs and laughs at the comic ones; he joins lustily in the chorus when you ask him to do so. Indeed, I can imagine no more responsive audiences than those we found in the British camps. The American Army and anybody who represents it are mighty welcome in France nowadays, and we found 'Tommy' especially enthusiastic over what was most American in our program. Mrs. Rogers' stories in American dialect met with especial favor. There are many contrasts between the British and American soldiers but, considered merely as concert audiences, there is not much difference to note. Both of them like poems of homely sentiment set to simple, straightforward music; both of them enjoy a story, song, especially of a comic or melodramatic character with a bit of action added to the interpretation."

"I found the British soldiers more ready to sing than are the Americans. I have no explanation to offer for this.

I can only say that at the present time the American soldier in France would rather have a professional singer sing for him than sing himself in choruses. I have had such a wonderful experience and am such a firm believer in the entertainment work of the Y. M. C. A. in France that I am not a little disappointed that more American singers have not come over to help in the work. The Liberty Quartet (Horisberg, Dodge, Steele, Wiederhold and Janaushek) has had a tremendous success everywhere and is as enthusiastic as I am. We all think that it is the opportunity of a lifetime for those of us who cannot perform military service, to be of substantial use to the cause that we Americans hold so dear.

"I have a list of singers who ought to plan to spend the summer in France singing to our soldiers. When I get home next month I am going to interview these singers and see if I cannot persuade them to give themselves the most wonderful holiday they ever had in all their lives."

AUER AND GANZ OLD FRIENDS

Pianist Accompanied Russian Master While Still a Student

The recent announcement that the publishing house of Carl Fischer has issued a complete edition of Brahms's and Beethoven's violin and piano sonatas, with the subtitle, "Revised by Rudolph Ganz and Leopold Auer," recalls an incident which occurred over twenty years ago, when these artists were associated in another capacity. It was in the town of Vevey, Switzerland, in 1896. Leopold Auer was announced for a recital there and his accompanist was suddenly taken ill. The recital was about to be postponed or canceled when some one spoke to the master about a brilliant young student at the Lausanne Conservatory. A hurry call was sent to Lausanne, some distance away, and the young student

promptly responded. After a necessarily brief rehearsal, the performance was given as per schedule and the volunteer accompanist acquitted himself splendidly.

Mr. Auer was so pleased that at the end of the performance he complimented him in the presence of the audience. The young student was Rudolph Ganz.

By a peculiar coincidence it was Mr. Ganz's birthday—his nineteenth—and he had just received an autograph-book as a birthday gift from an aunt. On the first page of this book, which has been carefully preserved, is the following inscription:

"To Rudolph Ganz, in remembrance of our concert in Vevey, and of his sincere admirer,

LEOPOLD AUER,
"Feb. 24, 1896."

GIVE SPROSS PROGRAM

Compositions Presented in Benefit Concert at Brooklyn

Under the auspices of the Woman's Auxiliary of the Children's Museum a musicale for the benefit of the Franklin W. Hooper Memorial was given at the home of Mrs. John Hills in Brooklyn on March 14. The program was devoted to the compositions of Charles Gilbert Spross, with Mr. Spross at the piano, and Louise McMahan, soprano; Lulu Cornu, contralto; Joseph Mathieu, tenor, and Wilfred Glenn, bass.

Mrs. McMahan and Mrs. Cornu opened the program with the duets, "A Song of Roses" and "A Rose Rondel." There were groups for each of the four singers, including "Ishtar," "My Marjorie," "Lorraine, Loraine, Lorree," "A Rose Garden," by Mr. Mathieu; "A Dutch Lullaby," "Daybreak," "The Day Is Done" and "I Know," by Mrs. Cornu; "Through a Primrose Dell," "The Wind," "Yesterday and To-day" and "The Awakening," by Mrs. McMahan, and "The Call," "Sunrise and Sunset," "Lindy" and "A Song of Steel," by Mr. Glenn. The singers were admirable and were heartily applauded, as was Mr. Spross, who also played his piano solos, "Spring Song," Barcarolle and Polonaise, and as an extra his "Song Without Words." Mrs. McMahan and Mr. Mathieu closed the program with the duet, "Under the Flowers."

CLARA PASVOLSKY SINGS AN ALL-RUSSIAN PROGRAM

Contralto Discloses Fine Voice and Admirable Interpretative Art in Songs of Her Compatriots

Clara Pasvolsky, Contralto. Recital, Aeolian Hall, Evening, March 18. Accompanist, Frances Foster. The Program:

"The Little Star," Moussorgsky; "Fateful Moment," "Whether 'Tis Day," "Oh, If You Could, My Love," Tchaikovsky; "Do Not Ask Me Why," Davilloff; Aria from "Russian and Ludmila," Glinsk; Aria from "Khovanshchina," Moussorgsky; "The Sleeping Princess," Borodine; "Selim's Song," Balakireff; "Forgotten," "Hopak," Moussorgsky; "A Grusian Song," Pomazansky; "Charm by a Rose's Radiance," Rimsky-Korsakoff; "So Passes Our Youth," Malashkin; Song from "A Life for the Tsar," Glinsk; Serenade from "The Stone Guest," Dargomitsky.

Clad in Boyar court costume, with a jewelled *kakoshnik* on her head and looking like Julia Marlowe in the days of her slimness, Miss Pasvolsky made a very charming stage picture. Her voice, which is more of a soprano than a contralto, proved a very beautiful one, of crystal clarity and considerable volume when she let it out. Below the staff it was lacking in timbre, but from E on the first line to G above—she sang no higher—it had a delightful ring and a suggestion of reserve power that was as unusual as it was agreeable.

The program, entirely of Russian songs and arias, by no means showed off the singer to the best advantage. In every case, however, Miss Pasvolsky displayed admirable interpretative ability and in the "Khovanshchina" aria, the text of which, crying out against the "wily German invader," was so appropriate to the present situation, she rose to a real dramatic height and moved her audience to great applause. The "Hopak" of Moussorgsky was also sung with a charming naïveté that won her an encore. Miss Foster's accompaniments were admirably played.

J. A. H.

"INSTANTANEOUS SUCCESS" SCORED BY LAMBERT MURPHY

New York Tribune, March 19, 1918:
AT HIS NEW YORK RECITAL AEOLIAN HALL MARCH 18, 1918



© Michkin

New York Sun, March 19, 1918:

In some respects the artistic qualities of the entertainment were considerably removed from the familiar lines. Mr. Murphy is not the possessor of what is called a dramatic voice, yet his singing has both character and expressiveness, especially in lyrics demanding the embodiment of tender feeling and pure sentiment. That he can also declaim with energy and virility was proved by his delivery of Fourdrain's "Chevauchée Cosaque," which had to be repeated. Mr. Murphy was very successful with the air "Waft Her Angels" and its prefatory recitative from Handel's "Jephtha." In this, as in all the songs he gave in English, the entire audience must have been well pleased with the clarity of his enunciation. He treated every vowel correctly, making none of those modifications which so many singers find unavoidable in the upper register. Delicate head tones used with excellent taste are among this tenor's best assets. They were employed with much skill and artistic judgment in Gretchaninoff's "Over the Steppe," which was beautifully sung. On the whole his singing was such as to command warm praise. It certainly gave much enjoyment.

New York Evening Mail, March 19, 1918:

Lambert Murphy was generally recognized as a first-class tenor even before his recital at Aeolian Hall yesterday afternoon. His past appearances in opera and oratorio have given ample proof of his voice and art. It was no surprise, therefore, to find Mr. Murphy again meeting with instantaneous success and preserving the enthusiasm of his audience throughout the programme. This young American sings with a rare ease and beauty of tone. Aside from his vocal equipment he possesses a most ingratiating manner, admirable enunciation, and a nice command of interpretive values.

New York Evening World, March 19, 1918:

This young New York tenor displayed a quality of voice and a competency of style that were admirable, and his pronouncement of a variety of songs captivated a large audience. He found favor immediately by his lovely singing of Handel's "Waft Her Angels" and the following "Passing By" of Purcell's. Next a group of Russian songs found deserved favor. After that came a French group, etc.

New York Evening Sun, March 19, 1918:

Mr. Murphy possesses a voice which has taken on an increased power with the recent years. It has not lost its fine tenderness, either, nor its purity of tone. He had to repeat Fourdrain's "Chevauchée Cosaque" yesterday, and the other numbers certainly did not lack for hearty appreciation.

New York Evening Globe, March 19, 1918:

It was a colorful and well-balanced programme of songs which Lambert Murphy sang in Aeolian Hall yesterday afternoon, and one well devised to show the range of his voice. Throughout the programme he demonstrated his complete control of his voice, an ability to do the dramatically effective with it, and at the same time maintain a sweet and mellow quality.

Chickering Piano Used

MANAGEMENT:
THE WOLFSOHN MUSICAL BUREAU
1 WEST 34TH STREET, NEW YORK

MRS. ATWOOD-BAKER EARNS HIGH PRAISE

Boston Soprano Reveals Signal
Gifts and True Promise in
N. Y. Recital

Martha Atwood-Baker, Soprano. Recital,
Æolian Hall, Afternoon, March 21.
Accompanist, Richard Hageman. The
Program:

"*Apporte les Cristaux dorées*," Rhené-
Baton; "Flickan knyter," Palmgren;
"Soir," Fauré; "Sérénade," Grovlez;
"Le petit Ruisseau," Fajan; "Laissez les
lui," Leroux; "Poème de l'Amour et de
la Mer," Chausson; "Spring Night,"
Wyman; "When I Wake," Burleigh;
"Noon Joli Bateau," Grovlez; "Celui que
mon cœur aime," Brissand; "Rain,"
Turner; "The Sea," MacDowell; "Day-
break," Mabel Daniels.

An artist of very considerable and diversified attractions, Mrs. Atwood-Baker, the dramatic soprano in whom Bostonians greatly delight, needs only the benefits of a more highly perfected vocal method to hold rank among the outstanding singers of the past few seasons. Of splendid presence, of patrician figure and bearing, intelligent, musical, tasteful in all matters, including the utilization of her resources of temperament, she has also a voice of singular, silvered beauty. It is a voice that should be larger than it is and better equalized in quality. The lower tones are somewhat constrained and the rest of the organ does not always respond agreeably to dynamic demands. Certain improvements in breath management would eliminate these shortcomings.

In matters touching style and delivery Mrs. Atwood-Baker's work last week offered cause for sincere satisfaction. The French songs she sang with genuine insight and authority, with charming treatment of phrases and melodic lines and complete accuracy of intonation. Her best qualities manifested themselves with the very first number, Rhené-Baton's interesting "Apporte les Cristaux dorées." Her French songs, as a whole, were hardly models of inspiration, though Chausson's impassioned, if endless, "Fleur des Eaux" has moments that touch hands with some of the finest fancies of Duparc. Of her English group the foremost item was, of course, MacDowell's greatest song, "The Sea."

Mrs. Atwood-Baker received a very warm welcome, but no more than her talents warranted. She was very ably accompanied by Richard Hageman, who had in the first Chausson song a real virtuoso task, which he discharged accordingly.

H. F. P.

'Sings' Bring Joy to Allentown Silk Workers



A Portion of the Community Chorus of the Phoenix Silk Manufacturing Company's Mill, the "Adelaide," at Allentown, Pa. Group in Center (Left to Right): Arline Koons (at Piano), Raymond E. Horlacher, Director; Miss Lasciar, Head of Welfare Department; Fanny Koons, Soprano Soloist.

ALLENTOWN, PA., March 25.—Early last January the Phoenix Silk Manufacturing Company organized a community chorus among its employees at the suggestion of Miss Lasciar, who has charge of the welfare work in the

mill. Under the direction of Raymond E. Horlacher, a member of the Lehigh Valley Association of Organists, the employees gather for their "sing" every day after the noon hour and for thirty minutes all work is suspended.

The idea has proven a great success

and the employees return to their work with a distinct zest. Besides the choral numbers, Mr. Horlacher always has a special number and many prominent artists have offered their services for these "sings."

B. W. S.

HEAR YOUNG OMAHA PIANIST

Début Recital Interesting Event of Month—Organist Gives Benefit Program

OMAHA, NEB., March 20.—Dorothy Morton, a talented young Omaha pianist, made her début in recital at the Y. W. C. A. recently, creating a most favorable impression. Schumann's "Caraval" and an interesting group of Pugno, Rameau-Godowsky, Sgambati and Dohnanyi compositions were fol-

lowed by the Tschaikowsky Concerto in B Flat Minor, the orchestral part played by Martin Bush.

On Sunday last occurred the third organ recital given by Louise Shadduck Zabriskie at the First Presbyterian Church. The magnificent organ was heard to splendid advantage. The organist was ably assisted by Mrs. Verne Miller, contralto, and Emily Cleve, violinist.

The Clef Club of Omaha held its annual meeting recently, electing Jean Dufield to succeed Edith Wagoner as president.

E. L. W.

Worcester Honors Dead Soldier in Song

WORCESTER, MASS., March 11.—Fitting tribute to the memory of Homer J. Wheaton, the first Worcester lad to give his life on the French battlefield, was paid by community singers in the Church of the Unity yesterday afternoon. Men and women united in singing "The Vacant Chair," the song composed by George F. Root in honor of the first Worcester boy to fall in the Civil War. The singing was conducted by J. Edward Bouvier in the absence of Charles I. Rice, owing to illness.

T. C. L.

MERWIN HOWE IN RECITAL

Young Western Pianist Offers Exacting Program in New York Début

Merwin Howe, a young Westerner, gave a piano recital in Æolian Hall Wednesday afternoon of last week. A moderate audience greeted him politely. Mr. Howe's program contained Brahms's magnificent but seldom-heard E Flat Minor Scherzo, Beethoven's F Sharp Minor Sonata—also an infrequent guest—a Bach "Bourrée," arranged by Saint-Saëns, Schumann's "Nachstück," pieces by Debussy and Arne Oldberg and a Chopin group. The recital was one of the kind that comes and goes frequently during the troubled course of a season. Mr. Howe is the possessor of a pleasant, if not unsettling talent, though he made but intermittent disclosure of it last week. He played neatly and with clean execution the first movement of the Beethoven sonata, but his performance of this made only partial amends for the Brahms Scherzo, with which he clearly bit off more than he could conveniently chew. He is sincere, however, and may develop a message and an individuality later on.

H. F. P.

PAUL DUFault TENOR

NOW ON SHORT CANADIAN TOUR

The Oriental Verdict on Mr. Dufault's Art
(Advertisement No. 3)

MANILA AND HONGKONG TRIBUTES

MANILA TIMES—Like a breath from the dim and misty past when knights were bold, barons held their sway, and sweet-voiced troubadours of France sang their lays, Paul Dufault, himself a troubadour with the golden voice of the singers of that remote age, sang himself into the hearts of his audience last night. (April 18, 1917.)

HONGKONG DAILY TELEGRAPH—Those who went in great expectations, from what they had heard and read of Paul Dufault, were more than satisfied with his silvery voice and his essentially artistic treatment of all the themes which he so brilliantly interpreted. It is to be doubted if anyone present has ever heard such a wonderful interpretation of the old favorite, "The Trumpeter." At the conclusion of this song the audience gave full vent to its feelings of appreciation in a roar of applause. (April 7, 1917.)

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TRIUMPHANT SUCCESS OF JULIUS KOEHL IN HIS NEW YORK DEBUT

EVENING SUN:

The Chopin group was played with sympathy and delicacy. He met the demands of his compositions with a force of musical imagination.

MUSICAL AMERICA:

This youthful pianist displayed sterling musical qualities. His work augurs well for his future.

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The American Soprano MARCELLA CRAFT

Is now triumphing as Guest-Star
with the San Carlo Opera Company—
and everywhere.

Last week at Cleveland, Ohio—two performances—
Next week at Washington, D. C.—two performances—
After Easter—Recitals—Concerts—including appearance in Verdi's Requiem at Carnegie Hall, New York, April 4th.
Haarlem Philharmonic Society's Spring Concert, New York, April 18th, etc., etc.—
Everywhere the houses are packed to capacity whenever Miss Craft appears—

The Cleveland News (Archie Bell)—on March 12th writes—

"Marcella Craft made her first appearance of the week at the Colonial Theatre, Tuesday night, singing Marguerite in 'Faust.' She was not only the star of the performance, but it might be difficult to recall an operatic singer of the past ten or fifteen years who more perfectly accomplished the somewhat difficult feat of personating Goethe's heroine as 'musicked' by Gounod."

For late Spring and next Season's dates, communicate with
M. H. HANSON, 437 Fifth Avenue, N. Y. City.

CHICKERING PIANO USED

MABEL GARRISON

She proved herself to be beyond doubt one of the leading coloratura singers of the day—N. Y. HERALD

New York Tribune, March 22, 1918.

MABEL GARRISON WINS A TRIUMPH AS "LUCIA" AT METROPOLITAN

It was quite by accident that Miss Mabel Garrison sang the third act from "Lucia" yesterday afternoon at the Metropolitan Opera Company's annual emergency fund benefit. Mme. Maria Barrientos was to have sung it, but was taken ill at the last moment and Miss Garrison stepped into her place—and into her own. Signor Gatti-Casazza is to be congratulated on having developed an American coloratura soprano who is equal of any similar artist now a member of his company. To break without preparation into the most difficult score of an exceedingly difficult opera is in itself something of a feat, but to sing that score as only a pastmistress of the art of song could sing it, is surely a triumph. And the huge audience recognized the singer for what she is—an operatic coloratura of the very first rank, and applauded her with an enthusiasm which was altogether good to hear. There is no longer any reason why Miss Garrison should not be given the parts that are hers by right—Gilda, Lucia, Violetta, Rosina. She has earned them.

VOICE OF GREAT PURITY.

Miss Garrison's voice is not large in volume, though it is by no means small, but it is of great evenness and purity of timbre. If not an organ of great warmth, it is one of subtle charm. Moreover, Miss Garrison produces her tones with great fluency. She is a natural and not a made singer. Her floritura is clear and incisive; her staccato crystalline, her runs brilliant, her trill excellent; she knows the beauty of legato, she sings invariably true to pitch. In short, she is a singer worthy to carry on the great traditions of the operas of bel canto. And entirely incidentally, she is an American. That Signor Gatti has bided his time before placing Miss Garrison in the first roles is understandable and commendable. *Festina lente* is Latin, but it is no less equally true in English or American. Signor Gatti believes in making haste slowly, as he knows the final result will be more perfect. Never has his method been more completely justified than in the case of Miss Garrison. Miss Garrison is now an artist of the first rank.

New York American, March 22, 1918.

MISS GARRISON TRIUMPHS AT BENEFIT

Miss Mabel Garrison won something of a triumph in the Mad Scene from "Lucia di Lammermoor." She sang it at short notice and for the first time here, replacing Maria Barrientos, whose indisposition had been announced at the eleventh hour.

Miss Garrison seemed far more at ease in her new rôle than one would have expected from a woman who had been devoting herself almost exclusively to concert singing for a season. Yet it was her singing rather than her acting that riveted the attention and evoked prolonged demonstrations of approval.

There has been no dearth of brilliant coloratura singing this season in New York. All the more, then, was it to Miss Garrison's credit that she succeeded in arousing the enthusiasm of her auditors. Intensely moving, to be sure, her interpretation could hardly be called, though it was not lacking in pathetic appeal and in charm. But she fulfilled the florid demands of her music with ease and precision and only in the highest flights—on the lofty E Flat, for instance—did the quality of her tone-production leave a little to be desired.

MISS GARRISON WINS TRIUMPH IN "LUCIA"

Yesterday afternoon at the Metropolitan Opera House a large audience heard a bill devoted to single acts of four operas. As a rule such a performance has little artistic significance, but yesterday, in the first scene of the third act of "Lucia," Mabel Garrison had one of her rare opportunities to show in a big rôle. That she had it was due to the indisposition of Mme. Barrientos. To state that she met with success would be putting the case mildly. What happened at the end of her aria was a demonstration matched only by those accorded another coloratura a few weeks ago in another opera house. The entire audience rose to acclaim the young American and from one of the boxes a bouquet of flowers was thrown upon the stage.

With regard to Miss Garrison's singing—she was a trifle nervous during her delivery of the long recitative preceding the aria, and this interfered to some extent with its dramatic significance; but in the singing of the difficult "Mad Scene" she disclosed a beauty of tone and a command of coloratura that won the highest approbation. The richness of the quality of Miss Garrison's tone is almost unique among coloraturas and invests the rule-of-thumb music with a rare significance. Her scales were excellent on the whole (in one or two passages they were slightly blurred), her staccato clear and bell-like, her arpeggios and trills delightful. But the best of all there was masterly musicianship and taste in her singing. May we have further opportunity of hearing this excellent American singer!

Evening Mail, March 22, 1918.

BY SIGMUND SPAETH

Giulio Gatti-Casazza and John McGraw, those two astute managers of America's major sports, have one thing in common: They like to keep their youngsters "on the bench" until they are quite sure of their ability to produce big results.

Mabel Garrison has been a bench warmer and utility soprano around the Metropolitan Opera House for several seasons. But when called upon as a pinch hitter for some more famous singer she has invariably "delivered the goods." Her triumph in the mad scene from "Lucia" yesterday afternoon was merely another indication that she is now quite ready to take one of the leading coloratura rôles at any time. Manager Gatti-Casazza has been wise in allowing this young American soprano to develop slowly and naturally. The Mabel Garrison of to-day is a far different singer from the Mabel Garrison of even two years ago. The voice is evenly tempered, easily produced and of much greater warmth than is usual with its kind. Miss Garrison is unquestionably ready for her big opportunity and she should get it very soon.

OTHER PAPERS CONTAINED NO CRITICISMS

CONCERT DATES FOR SEASON 1918-19 NOW BEING BOOKED

BY

WOLFSOHN MUSICAL BUREAU
1 WEST 34TH STREET, NEW YORK

New York Globe, March 22, 1918.

MABEL GARRISON EXCELS AUDIENCE AWARDS HONORS AS SINGER TO MME. GARRISON

The illness of Mme. Barrientos gave Mrs. Mabel Garrison yesterday afternoon her only chance so far this season to face a Metropolitan audience except in concert. The Spanish soprano was to have sung the title rôle in the tableau from "Lucia di Lammermoor" that contains the celebrated "mad scene," and when she fell ill the chance went to Miss Garrison, just as on another occasion through the illness of another singer the chance fell to her to sing the Queen of the Night in "The Magic Flute" and triumph. Some might find it strange that one of the most accomplished soprano singers now before the public, and a clever operatic actress as well, should have to wait on the illness of other singers, while women inferior in both departments of operatic equipment are seen and heard here in opera continually.

Mrs. Garrison's

singing of Lucia's mad song was characterized not only by beauty, range, and the flexibility of voice, but by skilful phrasing in sustained song, taste in the use of ornament, sincere and delicate feeling, and the unifying and ennobling quality of style. Notable as her singing was for its sheer virtuosity, it was no less notable for expression and musicianship. The applause of the huge audience after the cadenza with flute was thunderous and long-continued, and at the close of the scene the soprano was recalled many times.

Mrs. Garrison is a singer whose artistic progress has been legitimate and steady. Lest that progress be interrupted, one must warn her against a wiriness and an insecurity that marred a few of her highest notes yesterday. Nor should she suppose that she now uses her voice to the ultimate extent of its possibilities for volume and power.

New York World, March 22, 1918.

MABEL GARRISON SCORES Sings "Lucia" Mad Scene Finely at Opéra Pension Fund Benefit

An American soprano, Mabel Garrison, in the Metropolitan Opera House yesterday afternoon, proved again her fitness to be given first rôles at the Metropolitan oftener than the management appears inclined to do. She sang the mad scene from "Lucia" in the bill prepared for the Metropolitan Pension Fund. And she sang it with a fluency of tone, a smoothness of scale and a finish of style that moved the very large audience to deserved recognition.

New York Times, March 22, 1918.

Mabel Garrison, on a hurry call in place of Barrientos, made a great success in the mad scene from "Lucia," assisted by Mardones and the chorus, an event that might well be repeated in the regular subscription.

Mme. Mabel Garrison waited three years for an opportunity to sing a real prima donna coloratura rôle at the Metropolitan Opera House. While others have been taking curtain calls she has been appearing in minor rôles or making concert tours. This season she had not sung here in opera at all until yesterday. Mme. Maria Barrientos was ill and Mme. Garrison was called upon to sing in her place the mad scene from "Lucia" with José Mardones at a special afternoon performance for the benefit of the Metropolitan Opera Company Emergency Fund.

Once when Miss Frieda Hempel was indisposed Mme. Garrison sang the part of the Queen of the Night in "The Magic Flute" with marked success, and yesterday in a more popular rôle she had a much greater success. She proved herself to be beyond doubt one of the leading coloratura singers of the day. She is in the first rank of the Metropolitan singers. At Sunday night concerts and whenever she has had anything of the slightest importance to sing she has held her audiences. She never has failed to please them. And yet she never was a real prima donna there until yesterday, and then only in one scene. But she sang that brief scene brilliantly. She sang with the same beauty of voice that has characterized her concert work and with fine musicianship and smooth, even tone. Her runs were even and true; her high notes were brilliant.

Above everything there was a personal charm about everything that she did. She is graceful and has an attractive stage presence. She acts well, too, as was demonstrated long ago when she was heard with the Society of American Singers in "The Impresario." She showed none of the nervousness of a singer making a debut, as she has had ample opportunity to appear before audiences in small rôles.

Before she was half way through her scene the audience burst into prolonged applause, and at the close the house resounded from top to bottom with the noise of thousands of hands. Several singers of the Metropolitan in the audience added the weight of their applause to that of the audience.

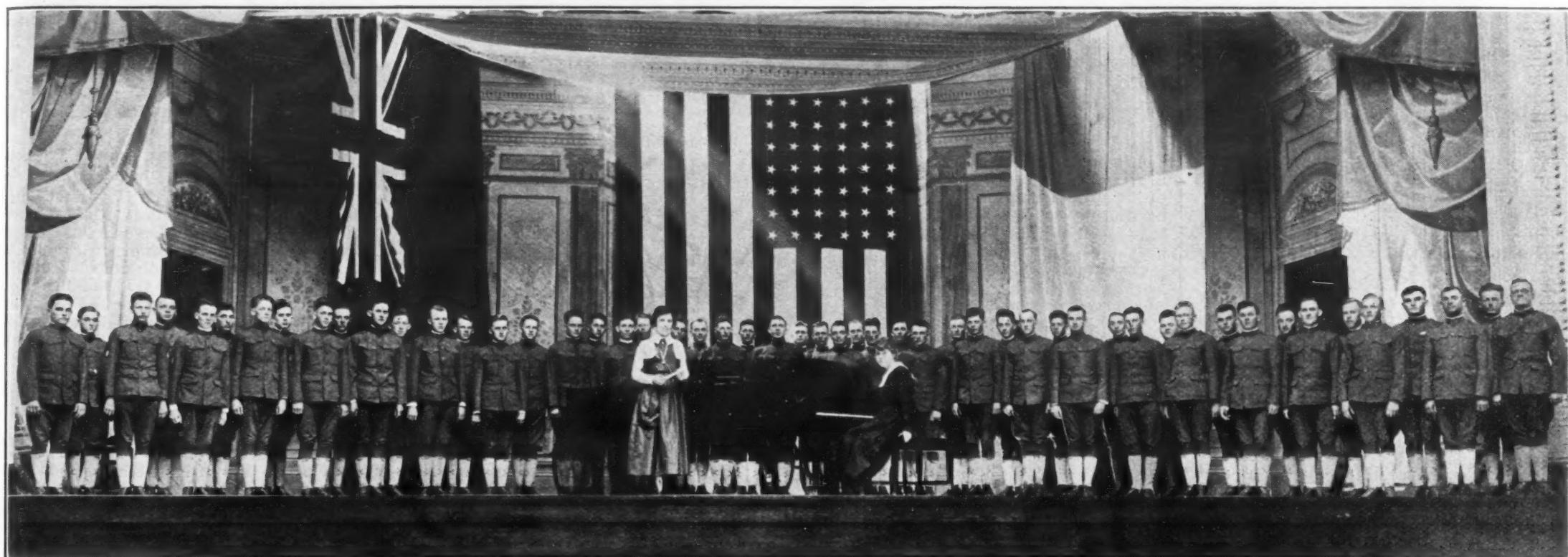
The Evening Sun, March 22, 1918.

There, then, lurks a promise; for an accomplished fact the other incident of the day reounds to the credit of Mabel Garrison, the American soprano, whose first appearance in costume on this season's Metropolitan stage the afternoon witnessed. The occasion was the opera house's emergency fund benefit with the usual rich table d'hôte of gala scenes from various operas. Miss Garrison and Mr. Mardones performed the first scene of the third act of "Lucia di Lammermoor," Mr. Papi conducting for them.

Miss Garrison, quickly losing her nervousness, sang the scene with such brilliancy that the huge audience lost itself in genuine rapture. Her voice had gained tremendously in strength; there was a little of the miniature about it as once there was, for all its exquisite quality. It carried with a clearness and smoothness that made it appreciated gallery-ward. Miss Garrison has a coloratura of remarkable sweetness, or rare ease and lustrous finish. A blind man unacquainted with her lovely appearance would have greeted her yesterday's short trial with as much enthusiasm.

Are we going to have an embarrassment of riches in coloraturas, such as we have in violinists? Or is Miss Garrison—a question more to the point—going to sing more often? If that good state should come to pass it would at least solve the problem of a soprano to share Mme. Barrientos' labor for the remainder of the season. For fear of sentimentality we do not mention how generous an incentive it would be to other American singers.

Savannah Acclaims Chorus of Fort Screven Soldiers



The Soldiers' Chorus from Fort Screven That Was Heard in Concert at Savannah, Ga., Under the Leadership of Estelle Cushman

SAVANNAH, GA., March 20.—Fort Screven soldiers came into their own on March 14, with the concert given at the Auditorium, under the direction of Estelle Cushman.

A song written for the Fort Screven men by Mrs. Iola Bishop was sung for the first time and applauded warmly. While much of the program was of the popular type, it was not without its more serious artistic side and it was in singing some of the more beautiful numbers

that the men's voices were heard to greatest advantage and showed the skillful training they have had. One of the best of these numbers was "The Song of Prince Rupert's Men," which was admirably given and with particularly fine, clear tone. This was true, too, of "Defend America," in which Corporal John Sankey, who has an exceedingly sweet and pure tenor, sang the solo part. Bigelow's "Battle Song of Liberty" made a dramatic introduction to the program as the men marched in singing it, al-

though the applause of the audience, whose enthusiasm was aroused at this first glimpse of the soldiers, interrupted it to such an extent that about half the song was lost. "Route Marching," with which the first half of the program closed, was also extremely well sung.

It gave a charming balance to the program to have the few orchestral numbers and the lovely solo by Mrs. Marmaduke Floyd, which formed a striking part of it. Jacques George and his orchestra gave a very finished and beautiful play-

ing of several numbers, including Schubert's "Ave Maria," and the Overture from "William Tell," which was played with fine musical feeling.

The concert was given for the Red Cross, under the auspices of the Music Club Red Cross Auxiliary, and on the committee in charge were Mrs. W. P. Bailey, chairman; Mrs. Marmaduke Floyd, Mrs. Iola Bishop, Mrs. H. E. Crittenden, Mrs. S. F. Smith and Miss Eugenia Johnston, chairman of the Music Club Auxiliary.

ST. LOUIS CHORUS WINS SIGNAL VICTORY

Pageant Choral Aided by Fine Soloist in Its Finest Concert

ST. LOUIS, Mo., March 15.—The pinnacle of success of its four years of existence was reached last Tuesday night when the Pageant Choral Society presented Sullivan's "The Golden Legend" after Longfellow's very descriptive poem, at the Odeon before a packed house, which loudly gave vent to its enthusiasm. Under the capable leadership of Frederick Fisher, the chorus of 200 voices was assisted by the entire Symphony Orchestra and perhaps the most effective and satisfactory quartet that has been assembled here in many a day to assist in such a concert. It consisted of May Peterson, soprano; Christine Schutz, contralto; Frederick Gunster, tenor, and Arthur Middleton, baritone.

It can be truly said that the chorus never sang better; it was the most grateful and satisfactory performance that the society has ever given. The work is full of bits of melody interspersed with great dramatic effects, which were handled with fine understanding by both the quartet and the chorus. It was the début

here for both Miss Peterson and Mr. Gunster. The other members have been previously heard at similar concerts. Miss Peterson's voice is of lovely character and, strange to say, combines both lyric and dramatic qualities. The soprano arias lie well in her range. She scored deeply. Miss Schutz made the most of the part that is the least important. The parts allotted her showed off her rich contralto. Mr. Gunster's voice is decidedly pleasing and his duets with Miss Peterson brought forth much applause. Arthur Middleton was much at home in the part of *The Friar* and his sonorous voice was heard to great advantage.

The grand finale, the epilogue, "God Sent His Messenger, the Rain," with full organ accompaniment by Charles Cale, was the most inspiring bit of singing that St. Louis has heard in many a day. It was announced during the intermission that the society would have a deficit of about \$10,000 for this season which will no doubt be met, owing to the excellent work which they have done.

H. W. C.

R. E. Johnston to Manage Elman

Mischa Elman, Russian violinist, will be under the management of R. E. Johnston next season. The artist has already been booked for about one hundred concerts. Mr. Johnston is also arranging another season's bookings for Eugen Ysaye, the violinist. Ysaye will conduct the Cincinnati Festival next May, producing Rossini's "Stabat Mater" and Bach's "St. Matthew Passion."

GANZ APPEARS IN ORCHESTRA'S STEAD

Pianist Gives Detroit Concert When Stransky Forces Fail to Arrive

DETROIT, MICH., March 21.—Inexorable war orders prevented a large and representative audience from hearing Josef Stransky and his Philharmonic Orchestra on Tuesday, March 12, at Acadia, but it also gave this same audience the unexpected joy of hearing Rudolph Ganz give a superbly balanced, varied and musically sound pianoforte program. The orchestra missed railroad connections in Buffalo and, under the new régime, was not allowed a special train, so Mr. Ganz, who was to have been soloist only, met the situation in a way that was more than agreeable. In justice to Mr. Corey it must be stated that this is the first time in the history of his course when an orchestra has not materialized on time and that covers a period of many years.

The Chopin group which Mr. Ganz offered proved to be one of unusually wide scope, including a Ballade in G Minor, two Liszt transcriptions, two Etudes, a Berceuse, a Waltz in C Sharp and the Polonaise in A Flat, each indelibly stamped with authoritative musicianship. In the MacDowell "Sonata Eroica" Mr. Ganz found ample opportunity for the expression of widely diversified moods and, both artistically and mechanically, he performed his task with the utmost distinction.

A thoroughly enjoyable program was presented by the Tuesday Musicales at the Unitarian Church on the morning of March 19. Mrs. Irene Whitaker Stephenson played two numbers for organ; Mrs. S. McC. Stanton and Mrs. George B. Rhead, both of Ann Arbor, contributed a Sonata for violin and piano; Mrs. Robert Lette and Mrs. Eugene Bresler sang a Mendelssohn duet, with Mrs. Mitchell at the organ; Mrs. Helen Burr Brand played two harp solos and the program closed with the Bach-Gounod "Ave Maria," ably done by Lois Johnston, soprano; Theodosia Eldridge, violinist; Mrs. Brand, harpist; and Mrs. M. D. Bentley, organist.

M. M.

of Elyria, Ohio, gave its eighth annual concert on Tuesday night, March 19. A well varied program was creditably presented. The choral numbers included Italian, French, German, Norwegian, Russian and English composers, Cadman's American Indian Songs, arranged for women's voices, and a group of patriotic songs formed features of the evening's entertainment. The choral society is under the direction of J. E. Wirkler of Oberlin, Ohio. Graduates and advanced students from the Oberlin Conservatory of Music assisted in the program.

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Elyria (Ohio) Choral Society Gives Eighth Annual Concert

ELYRIA, OHIO, March 23.—The choral department of the Musical Art Society

Teachers Pledge Support to Plan for Making Pennsylvania Musical

Spring Meeting of Anthracite Arts Association of Northeastern Pennsylvania Brings Together Many Instructors, School Superintendents and Music Supervisors—Dr. Butler Pays Tribute to "Musical America" and Its Editor, John C. Freund—Interesting Papers Read at Meeting of Music Section—State Supervisor of Music Beck's Plan Earnestly Endorsed

BLOOMSBURG, PA., March 18.—The Anthracite Arts Association of Northeastern Pennsylvania, composed of manual and domestic art, drawing, penmanship, physical education, continuation school and music teachers, held its spring meeting on Saturday, March 9, at the Bloomsburg State Normal School. There were present 150 teachers representing the above departments and the faculty and normal school student body to the number of 250 more. Two sessions were held, the morning one being devoted to a general program, while in the afternoon the special departments met.

The general meeting was opened with music, the boys from the Model School singing with nice quality of tone and good rhythm Cadman's "Land of the Sky Blue Water" and De Koven's "Tinker Song." Greetings were extended by the principal of the Normal School, Dr. D. J. Waller, after which Hazel Hartman, a violin student in the music department, gave artistic interpretations of Macmillen's "To My Mother" and Pente's "Les Farfadets," her double-stop playing being particularly good. The principal address of the morning was given by Supt. L. E. McGinniss of the Steelton Schools on "School Arts and the Teachers' Relation to Them." Mr. McGinniss made a strong plea for the same degree of interest for music and the arts as for the other subjects in the curriculum. After some musical numbers by the Normal School Glee Club and a demonstration of the use of the talking-machine as a stimulus to physical education, luncheon was served by the students of the domestic science department of the school.

Meeting of Music Section

The afternoon was devoted to departmental meetings, that of the music section being particularly interesting. Dr. Will George Butler, Director of Music at the Mansfield Normal School, presided. In opening the meeting, he referred to the nation-wide interest in music that was being developed through the efforts of John C. Freund, editor of MUSICAL AMERICA. He spoke of the great influence this musical paper was exerting, of its value to music students and teachers, and of the practical use that can be made of it in music classes. He introduced as the first speaker Supt. C. F. Hoban of the Dunmore Schools, who addressed the meeting on "Pennsylvania's Contribution to American Music" (this paper was published in MUSICAL AMERICA on Jan. 19). He was followed by Gwilym Davies, Supervisor of Music in the Wilkes-Barre Public schools. Mr. Davies' subject was: "Should Music History be Taught in the Public Schools?" He took the position that it should begin very early in the story telling form.

This should be continued, always giving a brief biography of the author, the form of composition, etc. "The work should be thoroughly organized, the salient features of historical development always in mind," he contended.

Dr. D. E. Jones, Director of Music in the Taylor Public Schools, gave a very scholarly address on "The Teaching of Harmony." Mr. Jones showed that harmony could be taught early in the grades, using the different intervals and chords. In the high school it should be optional and should carry with it credits. "Harmony should be taught," said Mr. Jones, "only by good teachers—especially ones who thoroughly understand musical pedagogy."

At this point the presiding officer called attention to the fact that United States Commissioner of Education Claxton is about to launch a plan for the democratization of music. Apropos of this, Mrs. Martha Matthews Owens, who is in charge of music in the Dunmore Public Schools, read a paper that embodied all that Commissioner Claxton desires. Those present showed great interest in the paper and at its conclusion paid a great tribute to State Supervisor of Music Beck, pledging their loyal, energetic support to his plan for making Pennsylvania a musical State.

There were present at this meeting between fifty and sixty school superintendents, music supervisors and music teachers, and over 100 normal school students.

GUIMAR NOVAES IN SYRACUSE

Pianist Gives Brilliant Program Under Auspices of Matinée Musicale

SYRACUSE, N. Y., March 15.—One of the finest piano recitals ever given here took place on Tuesday evening, when the Morning Musicale presented Guiomar Novaes, the Brazilian pianist, in an interesting program. The Onondaga ballroom was filled to overflowing and the applause was spontaneous and prolonged.

The program was a short one, which disappointed many, although Miss Novaes added several encores. The Chopin Sonata, with which she opened her program, was interesting, because seldom heard. Her Liszt pieces and "Turkish March" from the "Ruins of Athens" were wonderfully interpreted.

The Morning Musicale gave its twelfth program this week, those participating being Gertrude Shelden, soprano; Clarence Dillenbeck, bass; Mrs. Lucy Coddington, contralto; Ruth Kohler Gallagher and Marjorie Willard, pianists.

L. V. K.

Dorothy Jardon Scores as Eleventh-Hour Substitute for Nora Bayes

Answering a hurry call to take the place of Nora Bayes, who was indisposed, in the "Cohan Revue" at the New Amsterdam Theater, New York, last week, Dorothy Jardon, the well-known light opera star, scored a great success, sing-

ing the "Un bel di" aria from "Madama Butterfly" and the Massenet "Elegy." Miss Jardon was given an ovation by the audience at the several performances at which she appeared until Miss Bayes resumed her part in the production. Her singing was greatly admired, reflecting praise on William S. Brady, with whom she has been studying voice all season.

PENELOPE DAVIES IN OTTAWA

Contralto Appears with Bryceson Treharne in War Benefit Concert

OTTAWA, CAN., March 15.—Penelope Davies, mezzo-contralto, of New York, assisted by Bryceson Treharne at the piano, gave an excellent recital at the Château Laurier last evening, under the auspices of the Magdeleine de Vercheres Chapter, I. O. D. E., the proceeds of the concert going to the fund for prisoners of war.

Miss Davies was in admirable voice and sang her program with fine artistic understanding. Her voice has developed since her appearance in this city a year ago and she was applauded to the echo after her various numbers. These included a group of old pieces in English, French and Italian, followed by a modern French group by Chausson, Duparc, Bemberg and Fourdrain. Eight Treharne songs won a very favorable reception, among them "Remember Me When I Am Gone Away," "Renunciation,"

"Uphill," "A Song of France," "Pick-a-ninny," "Mad Patsy" and "A Widow Bird Sat Mourning." Mr. Treharne's presence at the piano insured the accompaniments being played authentically and he was given his share of the applause for his fine music. An American group, Vivian Burnett's "And Then?" Fay Foster's "Dusk in June" and "My Menagerie," A. Walter Kramer's "Joy" and Frank Bibb's "A Rondel of Spring" completed the recital. At the close Miss Davies sang "God Save the King."

Toronto Male Chorus Gives Second Annual Concert

TORONTO, CAN., March 17.—Last Tuesday evening the Toronto Male Chorus gave its second annual concert at Massey Hall, under the direction of Ernest R. Bowles, conductor. The chorus consists of about 200 voices. Grace Kerns, soprano, and Mme. Van der Veer, contralto, of New York, were the assisting artists. A large audience heard the concert.

Margaret Wilson to Tour Western Camps

WASHINGTON, D. C., March 18.—Margaret Woodrow Wilson, who spent a few days at the White House last week, resting from a recent tour of the training camps in the North, has left for the West, where she will resume her concert tour in the camps in the Central and Western departments.

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Oakland Schools' Music Department Finest in America, Declares Henri Verbrugghen

Noted Anglo-Belgian Conductor and Educator Expresses Himself in Enthusiastic Terms After Visit to City's Schools—“Nothing Anywhere Like It,” He Asserts—Mingles with Students and “Tries” Their Instruments

OAKLAND, CAL., March 16.—The music department of Oakland's schools received a signal tribute lately from a distinguished musical visitor, Henri Verbrugghen, widely known Anglo-Belgian violinist and conductor director of the State Conservatory of Music, Australia. Mr. Verbrugghen, who stopped off at Oakland while on his return trip from New York to Sydney, to note the music work at the Technical High School, declared that Oakland schools have the finest music department of any city in America.

“There is nothing anywhere like it,” he declared to Harry L. Sully, whose interview with Mr. Verbrugghen appeared in the *Oakland Tribune*. “I have visited all the big cities of the East—Boston, New York, Philadelphia, Chicago—they have nothing compared with this. I shall send two or three of my assistants from Sydney to study what you are doing—it will be worth the time and expense. They should spend two weeks or more. Your city deserves great credit.”

Mr. Verbrugghen spent an entire day with Glenn H. Woods, director of music in the Oakland schools, visiting the various grades and the intermediate and high school music department. He was eager to observe everything and equally eager was Mr. Woods to show him. At the Technical High School Mr. Verbrugghen listened to the orchestra and band, making comments and asking questions. The *Tribune* man quotes him as follows:

“The school department has invested \$6,000 for instruments alone, you say? That is good. Let me see, \$6,000, that is about twelve hundred pounds—that is fine.”



Henri Verbrugghen Illustrating Some Fine Points in Violin Playing to Members of the Orchestra, Technical High School, Oakland, Cal. The Photograph Was Taken After the Daily Rehearsal Which He Attended, When the Orchestra, Under Herman Trutner, Director, Played for Him Selections from “Butterfly” and the “Dagger Dance” from Herbert’s “Natoma.” From Left to Right: Doris Smiley, Josephine Holub, Mr. Verbruggen, Dorothy Bishop, Margaret Avery. All of These Young Ladies Are Members as Well of the Class in Orchestration, and Miss Avery Played the ‘Cello Solo, Adolf Fischer’s “Romance,” Which She Had Arranged for Full Orchestra

“That is what I am always telling them in Australia and wherever I go; the community must give this instruction, these advantages to the children.”

“What requirements must one have to enter the State Conservatory?” Mr. Verbrugghen was asked by one of the school

students.

“An earnest desire to learn,” answered the noted conductor and educator. “And we start them as young as we can get them. I have a musical kindergarten at the conservatory—some of the pupils are not more than five years old. But

they can learn a little—and then, when they are seven, they can begin real work, with much already accomplished. Of course, in the higher grades it is different. There the requirements become stricter, and in the university division they are pretty stiff—yes, pretty stiff.”

Mme. Barrientos's Concerts to Be Under Antonia Sawyer's Management

Mme. Maria Barrientos, the Spanish coloratura soprano, who for the past three seasons has been heard with the Metropolitan Opera Company, will return to that institution next season. For her concert work, to which she will devote much time preceding and following her season at the opera house, she will be under the direction of Antonia Sawyer, Inc. Mme. Barrientos will spend most of the summer resting in her home at Barcelona, with the exception of several operatic appearances in Madrid.

SYRACUSE, N. Y., March 25.—Melville Clark, Irish harpist, has returned from a tour of the training camps with Margaret Woodrow Wilson.

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MUSIC IN SAN JOSE

Varied Programs of Month Attract Large Audiences

SAN JOSÉ, CAL., March 18.—An interesting program of descriptive music was given by Howard H. Hanson and Warren D. Allen, pianists, at the Pacific Conservatory last Monday evening. Of special interest were the "Three Poems Erotique," by Mr. Hanson, played by the composer. These poems, "Peace," "Joy" and "Desire," have won the unstinted praise of artists, press and public whenever they have been played. The remainder of the program consisted of numbers for two pianos—"Silhouettes," by Arensky; selections from the "Children's Corner," by Debussy; "Danse Macabre," by Saint-Saëns; Polonaise, Moszkowski, and the "Midsummer Night's Dream" Overture, the latter with Mr. Allen at the organ.

The local branch of the California Music Teachers' Association heard an interesting lecture-recital on Wagner and his operas, given by Daisie Lockwood Brinker at the regular monthly meeting held last Thursday evening. Illustrations of motifs were given on the piano and vocal and orchestral numbers were played on the Victrola. Nicola de Lorenzo and Benjamin F. King played some interesting violin duos by Spohr and De Beriot. At the conclusion of the program Ray Rugg presented Harold Bauer, Percy Grainger and Ernest Schelling through the medium of the "Duo-Art" piano.

Edwin Arthur Kraft, F. A. G. O., gave an organ recital at the First Methodist Church recently, under the auspices of the local branch of the American Guild of Organists.

A song recital was given at the Foot-hill Club house in Saratoga by Mr. Herriman, a bass-baritone, of Santa Cruz. Many San Joséans attended and reported a splendid concert.

Theo Karle, American tenor, gave the fourth concert of the series sponsored by the Peninsular Musical Association at the Stanford University Assembly Hall. A large audience expressed appreciation of the artist's work.

The Thirteenth Infantry Band, stationed at Camp Fremont, gave a splendid concert at the Pacific Conservatory of Music to-night. This band, under the leadership of W. J. Stannard, has the reputation of being one of the finest military bands in the United States Army. The men were greeted by a crowded house. Tickets were complimentary, but programs were sold for the benefit of the Students' War Charity Fund.

Students and alumnae of the Notre Dame Conservatory gave a delightful sacred concert at St. Joseph's Church last Sunday afternoon. Many citizens braved a steady down-pouring rain to hear the interesting program given by Eileen Costello, Margaret McGlynn, Helene Martin, Angela Smith and Sadie Carey, vocalists; Rostita Tarriba and Marguerite King, harpists; Emma Miller, organist; Julia Gottelli and Marjorie Booth, violinists. The program was made up of solo and ensemble numbers, and the above participants were assisted by a large and well-trained chorus.

M. M. F.

Florence Otis Scores in Gilberté Songs Accompanied by Composer

At a recital given by Florence Otis at the home of Mrs. George W. Spence in Brooklyn on March 15, Hallett Gilberté's "Minuet La Phyllis," "Evening Song" and "Laughing Song" were heard, the last named winning a repetition. Mr. Gilberté played the accompaniments.



"Moonlight—Starlight" received a brilliant performance by Mrs. Otis and the last half was repeated in response to the applause. Mrs. Otis sang these songs and "Ah, Love but a Day" at a concert at the Willis Avenue M. E. Church, New York, on Thursday evening, March 21, repeating the "Laughing Song" and adding as an encore Mr. Gilberté's "You is jes' as sweet." The composer presided at the piano and Mrs. Otis shared the applause with him.

Brooklynites Hear Unique Recital

An enjoyable and unusual musicale was given by the Chaminade Club at the Pouch Gallery, Brooklyn, on Tuesday afternoon, March 19, when Mrs. Lucile Harrington Dole, in French, Dutch, Old English and Chinese costumes, depicted the child life of many lands, presenting the Mother Goose books of far-away lands to the accompaniment of the native airs. Mrs. Amelia Gray-Clarke assisted at the piano. Grace Evelyn Meek, soprano, sang with charm "Vissi d'Arte," by Puccini; "The Wind's in the South," by Scott; "Dear Lad of Mine," Branscombe; "Song of Spring," Speaks, and, as an encore, "Little Mother of Mine." Norman L. Hillyer gave Harriet Ware's "Boat Song," "A Prayer," by Starr, and Woodman's "I Am Thy Harp."

A. T. S.

ARTISTS DELIGHT CULT

Godowsky and Lenora Sparkes Soloists in Carnegie Hall

Lenora Sparkes of the Metropolitan was soloist in the place of Anna Fitzi at the meeting of the Humanitarian Cult in Carnegie Hall, on the evening of March 18. Miss Fitzi was suffering with a cold and, to show her good faith, appeared in the box for a few minutes. Miss Sparkes scored an immediate success with her two groups of solos, artistically accompanied by Willy Tyrolier.

Leopold Godowsky, the instrumental soloist, offered two groups, winning great applause. His Chopin playing was particularly admired. He was compelled to give several extras.

Music Optimists Give Concert

The Society of Music Optimists of which Mana Zucca is founder and president, gave its second concert at the Hotel Marseilles on the afternoon of March 24. The principal soloist was Louise Homer, 2nd, who sang a group of songs composed for her by her father, Sidney Homer. Others on the program were Dorothy and Maximilian Pilzer, Nathaniel Stone Chadwick, Jr., and Louis Edgar Johns.

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ECHOES OF MUSIC ABROAD

Monte Carlo to Celebrate Gounod Centenary and to Produce New Opera by Xavier Leroux—Erik Satie Again Indulges in a Musical Joke—Battistini Ends His Paris Season as Clément Returns—New Crop of Debussys and Ravels Introduce Their Works at Jacques Copeau's Paris Theater—Sultan's Orchestra Is Sent to Berlin for a Friendly Call—Londoner Claims That Lack of Music in a Theater Is a Serious Drawback to the Play Given—Dante and Beatrice in an English Opera

MONTE CARLO is not to be without its opera season this year, but it will be a shorter one than usual. It should prove an interesting season, however, for although he has had to trim his sails to the war winds once more Director Raoul Gunsbourg has apparently decided to economize in the matter of general répertoire and indulge more freely in special features.

This year marks the centenary of Charles Gounod's birth, and there Director Gunsbourg has a peg ready to hand on which to hang a special Gounod celebration, with special performances not only of "Roméo et Juliette" and "Faust," but also the rarely, if ever, heard "Reine de Saba" and "Le Tribut de Zamora."

By some means or other Gunsbourg has unearthed a posthumous opera by Balfe entitled "King Richard," which, as a result, is to have a Monte Carlo première. This work by the composer of "The Bohemian Girl" is to be sung in English by a company especially engaged from England, headed by Pauline Donalda.

Then there is to be the "création" of "1814," a new opera by Xavier Leroux, composer of "Le Chemineau," who has received his inspiration in this instance from the Napoleonic era. The leading rôle has been assigned to Mme. Héglon, who is the composer's wife. "Manola," a new opera with the scene laid in Roumania and composed by Director Gunsbourg, and a Spanish opera, "Maruxa," are other novelties that will be produced in the course of the season. A Spanish company has been engaged to sing "Maruxa," with Mattia Battistini, the great Italian baritone, who has spent almost the entire winter in Paris.

Two early masterpieces, the "Armide" of Lulli and the "Barber of Seville" of Paisiello are to be revived, as well as Saint-Saëns's "Etienne Marcel." The Italian répertoire will be scant this year, consisting of but three works, "La Favorita," "Rigoletto" and "The Girl of the Golden West."

Strange to say, Massenet's "Manon" has never been given at Monte Carlo. This omission is now to be rectified and Titta Schipa is to be the *Des Grieux*, while Yvonne Gall of the Paris Opéra sings *Manon*.

Of the three most promising new singers this season two, Graziella Dumaine, who hails from Montreal, and Mlle. de Ribeaucourt, are pupils of Jean de Reszke. The third, an Italian girl named Besanzoni, is heralded by "a great revelation," who possesses a voice such as has not been heard since Grisi and Viardot.

Marcel Journet and our old buffo friend, Pini-Corsi, are in the company, along with Alfred Maguenat, Gustave Huberdeau, Chalmin Consinou and the Spanish basso Ximenes Nimez. Graziella Pareto, one of the newer Italian coloratura sopranos; Mme. Della-Rizza and two Spanish basso, Ximenes Nimez. Graziella inforce the French women of the company. Léon Jéhin is once more Director Gunsbourg's *Man Friday* as *chef d'orchestre*, with Georges Lauweryns as assistant.

* * *

A "Bureaucratic Sonatina," by Erik Satie

Rather good fooling, but little else evidently, is the most recent product of Erik Satie's imagination. This modernist of the Paris music world is fond of having his little joke, and his most recent excursion into the field of musical humor is a "Sonatina Bureaucratique," which was introduced in London the other day by Louis Delune at one of Isidore de Lara's concerts of French music.

The idea of the piece, according to the *Daily Telegraph*, is that a clerk employed in an office starts day-dreaming and his thoughts roam at large over his musical studies, which apparently have not proceeded further than Clementi. Evidently he does not carry that friend of our youth's music any too clearly in his head, and his recollections are jumbled and far from exact. "The musical value of the piece is nil, but it is mildly amusing." At

any rate, it received an excellent performance and was warmly applauded.

* * *

Frederic Cowen Has a Birthday

Sir Frederic Cowen recently celebrated his sixty-sixth birthday. His career as that of one of England's outstanding musicians has been a most active one. As one of the most prolific of his country's composers he has produced a long list of works whose titles

it stands on the left bank, the unusual nature of the concerts given attracts large audiences from among the music-lovers who have had their fill of the répertoire of the two subventioned opera houses and the stereotyped concert programs.

Just before being called to military duties Pétridis, Paris correspondent of the *London Musical Times*, wrote enthusiastically of one of the outstanding concerts of the series at the Théâtre du



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A Tune While En Route to Their French Training Camp

Bandsmen of a U. S. Marine regiment en route to their training camp in France entertain onlookers while waiting for the train to start. One can imagine hearing the strains of "Faughs-a-Ballagh," the new battle song of these soldiers of the sea.

alone would fill a great deal of space. To these he has recently added a ballet pantomime, for which Sir Arthur Pinero provided the scenario, and which has been produced at a London music hall.

* * *

Clément Back at the Opéra Comique

Edmond Clément made his *rentrée* at the Paris Opéra Comique last month in a rôle he has made peculiarly his own, that of *Werther* in the Massenet opera of that name. A few days later Mattia Battistini, the greatest of Italian *Werthers*, after singing his way into the hearts of Paris's opera public, brought his prolonged guest engagement at the Opéra to a close. It is an interesting tidbit that Massenet rewrote the *Werther* music in a baritone voice in order that Battistini might sing it—which he has done many times in Italy. While at the Opéra this winter he sang a wide variety of rôles, from *Rigoletto* to *Hamlet* and *Henri VIII*.

* * *

New French Composers Get a Hearing

While Director Jacques Copeau has been in New York this season, furthering the cause of French dramatic art in this country, his home theater in Paris, the Théâtre du Vieux Colombier has been in the hands of Jane Bathori-Engel, whom, on leaving Paris, he entrusted with the task of carrying through various musical experiments during his absence. Mme. Bathori-Engel is a prominent figure in the French music world and has been called "the most remarkable of all singers of modern French songs."

Nothing more interesting in the way of musical ventures can be found in Paris to-day than the unique concerts that Mme. Bathori-Engel arranges at M. Copeau's charming little theater. Though

Vieux-Colombier. It was a program of the works of six young composers, the eldest of whom is not yet twenty-five years of age. While neither maturity nor a complete detachment from the influence of older composers was to be expected in the works given, they proved noteworthy for the vitality, sincerity and skill in craftsmanship they revealed.

First of all there was a Sonatina for strings by Germaine Tailleferre, a young woman composer, "who seems to have borrowed some of Ravel's secrets of charm and subtlety, which she uses with a woman's daintiness but without affectation." Then came a group of six songs by Arthur Honegger, who, although Swiss by birth, has spent most of his life in France and received his musical education there. His work seems to be full of promise, three of his songs in particular, "To Health," "The Mountebank" and "Farewell," showing depth of musical imagination.

M. Pétridis is more doubtful about M. Durey's "The Chimes," in which the young composer "reproduces a little too complacently the polyphonic processes from Debussy to Stravinsky, taking up Ravel by the way." And he also finds it difficult to form an estimate of the creative talent of M. Auric, a disciple of Erik Satie, as his "somewhat epileptic art would benefit by a broadening of outlook." At present he is too much addicted to brutal and ironical effects, although his "Three Interludes"—songs to words by René Chalupt—met with marked success because of their clever buffoonery.

Most interesting of all the new works brought forward were "Seven Persian Poems," a group of songs with accompaniment for a small orchestra, composed by Roland Manuel, a pupil of Maurice Ravel and the author of an excellent

little brochure on his master. Next to it in point of interest was a "Negro Rhapsody" for pianoforte, string quartet, flute and bassoon, by a very young man named Poulenc, who is not yet twenty years old.

In this little group of young composers thus having an opportunity to be heard may be the Debussy and the Ravel of a decade hence. "What we must never lose sight of," observes the correspondent quoted, "is the fact that there is now a new generation with a desire to express itself in a new manner and new spirit. While the tendencies are still vague—it could not be otherwise at the age in question—it is possible to discern clearly a kind of vitality where humor and a delicate sensibility are pleasantly mingled—a seeking after new humorous musical effects.

"And with all this there is a true French taste for short and concise works, never any undue emphasis, and a striving for the greatest possible effect with the simplest possible means."

Sultan's Orchestra Visits Germany

That the Sultan's private orchestra has made the journey to Berlin to give some

concerts there in aid of war charities is viewed by the *London Musical Times* as an instance of "reciprocity in Kultur."

The orchestra has been trained, it seems, by a Turkish musician who studied in Berlin, and is playing German music and also some Turkish national airs arranged for European orchestras by an Austrian who lives in Constantinople. The expenses of the trip are being defrayed by a wealthy resident of Constantinople.

* * *

Music as a Necessity in Theaters

Once more the question, "To Be or Not to Be," in regard to music in the theater has come up for discussion in London. The policy adopted by the minority of theater managers of doing away altogether with their orchestras has proven a failure, in the opinion of Christopher Wilson, who tells the *London Stage* that his experience has convinced him that music before the curtain is raised has the effect of putting the audience in the proper frame of mind to settle down at once to what is about to go on on the stage. Without it the audience fidgets about for the first few minutes and it sometimes takes the actors a while to create the proper atmosphere which preliminary music would have produced at once.

By way of citing an apposite example of how the effect of a play may be enhanced by music or lessened by the absence of it, this observer says:

"To come to a recent reproduction. Let me take the revival of Sir James Barrie's 'Little Minister' at the Duke of York's. I saw the original production at the Haymarket and was delighted with the delicate atmosphere of the whole. The Overture and incidental music by Sir

ECHOES OF MUSIC ABROAD

[Continued from page 19]

Alexander MacKenzie put one just in the right mood for Barrie's romantic comedy, and I am sure the author would be among the first to acknowledge the composer's great help towards its success.

"A little while ago, when the play was revived, several members of the company told me that there was to be no music, and how much more 'artistic' the whole show would be. I went to see it with an old friend who had also seen the first production. The play was very well acted, it wore very well, the mounting was beautiful, but something, some virtue had gone out of it. We came out of St. Martin's Lane into the stalls of the Duke of York's, but not into the Scotland of the weaver's riots. One wondered why one had liked the play so much a few years before. The text was just the same, but it cried for its own music."

While the theater wants every bit of help it can get, this writer accuses the managers of nearly always starving its musical side. "They will spend hundreds of dollars on modern dresses which give no better impression, when seen from the front, than if they had cost hundreds of cents, yet will grudge a few dollars a week for an extra instrumentalist who is really necessary." He is quite sure that the paying public wants good music when it goes to the theater.

* * *

Dante as an Opera Hero

A new English opera on the subject of Dante and his Beatrice is shortly to be launched by the Carl Rosa Opera Company in England. "Dante and Beatrice" is the work of a composer named Stephen R. Philpot, who is a London organist.

J. L. H.

SANDBY EXTOLLED IN NOVEL PROGRAM

'Cellist's Own Striking Arrangements of Northern Music Heard at Recital

Herman Sandby, 'Cellist. Recital, Aeolian Hall, Tuesday Evening, March 19. Assisting Artists: Ilya Schkolnik, Violinist, and Louis L. Grünberg, Pianist. The Program:

Sonata Xa, Valentini; "Variations sur un Theme Rococo," Tschaikowsky; "Sketches from the Land of the 1000 Lakes" from "Sibeliana," Sibelius, Transcribed by Herman Sandby; Scandinavian Folk Music for Violin, 'Cello and Piano, Herman Sandby; "Song of India," Rimsky-Korsakoff-Sandby; "Oriente," Cui; "Spanish Dance," Popper.

Herman Sandby, effectively assisted by Ilya Schkolnik and Louis Grünberg, manifestly made a strong impression on a large and liberally representative Scandinavian audience. Undeniably, the 'cellist denotes considerable personality. He draws a good bow and his tone quality is in the main resonant and without that wooden or nasal attribute characteristic of many another 'cellist. Also, he invariably treats his exquisite instrument very musically. His rhythm is poignant, but invariably treated with tasteful elasticity.

After the initial sonata and the Tschaikowsky Variations, the artist on entering a sphere representing his musical life's element, proved himself a well qualified exponent of northern music. The concert-giver's considerate and effective transcription of Sibelius's sketch

from his "Sibeliana," played with captivating abandon, was received with enthusiasm. In "Musette" from the "Christian II" Suite especially, the 'cello is vied with Mr. Grünberg, the pianist, in clearly defined and delicately tempered musical elaboration.

The succeeding Sandby transcriptions of Scandinavian folk music, for violin, 'cello and piano, found great favor with the auditors who, after the admirable ensemble playing of the three artists, persistently demanded a repetition of the "Spring Dance." Mr. Sandby has here succeeded in efficiently elaborating these numbers and still adhering conscientiously to the characteristics of this peculiar folk-lore. Admirable playing of the three modern numbers completed the enjoyable concert.

O. P. J.

Barnard Club Elects Walter L. Bogert as President

Among recent activities of Walter L. Bogert, baritone, were appearances at the Barnard Club on March 14 and 16. Mr. Bogert was elected president of the Club. On March 17 he was soloist at Cooper Union for the People's Institute, featuring American songs and a group of Irish folk-songs. Mr. Bogert was also recently elected a member of the board of directors of the New York Oratorio Society.

Sorrentino Embarks on Spring Tour

Umberto Sorrentino, the Italian tenor, left New York late this week for his spring tour in the South. He opens his tour in Atlanta, Ga., on the 29th, and he appears in Memphis, Tenn., April 3.

BALTIMORE, MD.—Margaret Ingle, organist of Babcock Memorial Church, and Walter Linthicum, baritone, presented the program at the Peabody, March 3.

TWO MILWAUKEE CONCERTS

Claussen Aids Deutscher Club and Steindel Appears with Stock Forces

MILWAUKEE, WIS., March 20.—The Deutscher Club, one of the leading musical organizations of Milwaukee, gave an enjoyable concert for its large membership with Mme. Julia Claussen as the main attraction. Her voice was most stirring in songs of dramatic requirements. Among her offerings were César Franck's "La Procession" and Kaun's "The Victor." Several numbers given were by the former Milwaukeean, Hugo Kaun, his "Homeward" being imbued by Mme. Claussen with fine breadth. J. Erich Schmaal provided discreet accompaniments.

The Chicago Symphony Orchestra gave the ninth of this series in Milwaukee, the symphony being Tschaikowski's "Manfred" Symphony. The soloist for this concert was Bruno Steindel, 'cellist, who played Bruch's "Kol Nidrei" and several encores. The warmth and richness of his tone, rather than its great volume, possess a special appeal for Milwaukeeans. Mr. Steindel has become a genuine favorite of Milwaukee audiences.

C. O. S.

Many Engagements for Rubel Trio

The Edith Rubel Trio has had many appearances this season, of which quite a number have brought re-engagements. Recent concerts were given in the Washington Irving High School, New York, March 8; Williams College, Williamsburg, Mass., March 14, and Rochester, N. Y., March 19 and 26. Future dates for this organization are a joint recital with Louise Homer, 2nd, Cooper Union, New York, March 31; Staten Island, April 9; New York City, April 28, and Hagerstown, Md., May 23.

IN PHILADELPHIA STUDIOS

Philadelphia, March 24, 1918.

THE fourth in a series of fifty-minute recitals was given in the studios of Mauritz Emery on March 23. An excellent program, comprising works of Bach, Sibelius, Schytte, Tschaikowski, Beach, Chadwick, Burmeister, Emery, Woodward, Chopin, Bach, Saint-Saëns, Cui, Hubay and Lehmann was thoroughly enjoyed by the large audience. The soloists, Alice Baker Dickeson, violinist; Lylian Pancoast, soprano, and Mauritz Emery, pianist, received warm applause for their interpretations of the various numbers.

An unusually successful children's recital was given at the studios of Adele Sutor on March 16. There was a large audience of intent listeners present, who were delighted with the results shown. Other students' musicales and lectures under Miss Sutor's direction are announced for April 19 in the Fuller Building and May 24 and 25 in Estey Hall.

Irene S. Walbert, a talented pianist and pupil of William Hatton Green, is

winning much success in various concerts this season. Her recent appearances, in which she received laudatory comment, included recitals in Allentown, Pa., before the Women's Music Club and the Allentown Music Club.



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DULUTH APPLAUDS SAN CARLO FORCES

Week's Season of Grand Opera
Draws Capacity
Audiences

DULUTH, MINN., March 18.—The San Carlo Opera Company, Fortune Gallo, director, has just closed a most successful week's engagement at the Lyceum Theater under the local management of Mrs. George S. Richards.

The Lyceum Theater was filled for five performances of the best opera ever staged in Duluth. The season opened with a beautiful production of Gounod's "Faust," with Marcella Craft as the stellar attraction. This was her first appearance in Duluth. She was greeted with a capacity house. Miss Craft's true sincerity, her intense dramatic ability and glorious voice won for her many admirers. Giuseppe Agostini displayed superb histrionic ability and a fine voice in the rôle of *Faust*, while Pietro Di Biasi dominated the production with his powerful interpretation of *Mephistopheles*. Marta Melis as *Siebel* and Angelo Antolo as *Valentine* deserve special mention.

The production of "Aida" left nothing to be desired. Elizabeth Amsden's first appearance in Duluth was made in the rôle of *Aida*, and later in the leading rôle of "Jewels of the Madonna." She proved a great favorite in both operas. Manuel Salazar left nothing to be desired in the rôle of *Rhadames*, and later as *Canio* in "Pagliacci."

The opera "Martha," an old-time favorite, proved a popular matinée, and Mme Vacarria was most delightful in the part of *Lady Harriet*.

The engagement closed Saturday evening with the favorite old bill of "Cavalleria Rusticana" and "Pagliacci," where Stella De Mette was given the opportunity to display her art and beautiful voice in the leading rôle. Miss De Mette was enthusiastically received and was the recipient of a beautiful floral offering from friends of the Duluth Chapter of Red Cross, where she had generously donated her services the previous evening.

Marcella Craft was re-engaged to give a recital at the New Shrine Auditorium later this month.

B. S. R.

The biggest military band in the United States Army is being organized at Camp Lee, Va., by Lieut. W. H. Waldron, U. S. A., Chief of Staff of the Eightieth Division, which is the unit in training for the overseas service at Camp Lee.

ATLANTA GLEE CLUB GIVES INSPIRING PROGRAMS UNDER MARIE VAN GELDER'S BATON



The Elizabeth Mather Glee Club, Marie van Gelder, Director. Miss Van Gelder Is Shown Seated at the Piano

MARIE VAN GELDER, the Dutch soprano, has been accomplishing worthy results with the Elizabeth Mather Glee Club, which she directs. The club is named after Elizabeth Mather College, Atlanta, Ga., where Miss Van Gelder teaches singing.

Splendid service has been rendered by these young women in the glee club singing for the soldiers at Camp Gordon and Camp MacPherson. The club's last appearance at Camp Gordon was on Feb. 24. Almost every week, however, some

of her pupils sing at these camps, either in entertainments or in the religious services. The glee club is now preparing Marshall Kernochan's cantata "The Foolish Virgins" for the commencement, when they will sing this work the middle of May at the Baptist Tabernacle.

Miss Van Gelder scored on March 14 in a performance of Pergolesi's rarely heard "Stabat Mater" given by the Atlanta Music Study Club at Cable Hall

before a distinguished audience. Mrs. Armond Carroll conducted the chorus ably. There was high praise for Miss Van Gelder's artistic singing of the solos and duets, in which latter she appeared with Viola Gaines, contralto. Miss Van Gelder trained Miss Gaines, one of her diploma pupils, in the part and thus excellent results were obtained. A summer course is to be conducted by Miss Van Gelder this year in Atlanta.

NOTES OF THE CHICAGO STUDIOS

Chicago, March 23, 1918.

THE Saturday morning concert of the Chicago Musical College on March 23 was given by pupils of the piano and vocal departments and the school of opera. Lura Beery, Magda Jensen, Emil Trachsel, Lillian Nottleman, Hugh A. Stewart and Lawrence Schauffler appeared in the concert program, followed by the second act of "Mme. Butterfly," sung under the direction of Adolf Mühlmann by Olga Kargau, Lillian Dyer and Lowell Wadmund, with Ellis Kargau Brown as *Trouble*.

The recital hall of the Chicago Musical College has recently housed recitals by the pupils of Karl Reckzeh on March 9; of C. Gordon Wedertz on March 11; of Burton Thatcher on March 12; of Mme. Geneva Johnstone-Bishop, March 22; Lauretta Mae MacInerney, March 23.

Mrs. Angelina M. Curtis, soprano, and Martha Meier, pianist, pupils of the Bergey Chicago Opera School, gave a joint recital in the school studios on the evening of March 9.

The handsome studio suite of Whitney Tew was crowded Sunday afternoon for the reception of his pupils and their well chosen musical program. There seemed to be in all cases effortless but convincing expression. Wanda Alexandrovna Szalla sang the Sarastro aria "Possenti Numi" from the "Magic Flute," and followed it with the "Queen of the Night" aria, touching the many F's in altissimo with the same quality of her full rich tone on the low F of the Sarastro aria. Mlle. Roxan D'Oex sang the other Sarastro aria "Qui s'degno non s'accende" and followed it with the "Bell Song" from "Lakmé." She then did the *Mig-*

non aria "Je suis Titania" with an interpolated cadenza of over three octaves. Werra Schuette sang most effectively two of the Bible songs of Dvorak in the contralto key, followed by "With Verdure Clad" from the "Creation." As an encore she sang the high aria from Liza Lehmann's "Persian Garden." The work altogether is of a high order of singing.

Max Fischel, of excellent reputation as a violin pedagogue in Chicago, counts among his former pupils a number who have gone to Leopold Auer and achieved further success. Among them is Thelma Given, who returned from Europe with Auer, and is called by the famous Russian one of his "youngest generation." Another is Herbert Kirschner, who studied for ten years with Mr. Fischel before entering the Auer classes in Berlin and Petrograd, and who has just received the appointment of director of the Hanover Conservatory.

E. C. M.

Mme. Matzenauer Sued by Former Husband

Edoardo Ferrari-Fontana, grand opera tenor and at one time the husband of Margaret Matzenauer of the Metropolitan Opera Company, has brought suit against the diva for \$30,962. At the time of their marriage in Buenos Ayres, in May, 1915, an agreement was made between them that each should pay their own part of all common expenses. This, the tenor claims, Mme. Matzenauer has not done, hence the suit for the sum which he claims is what he paid of the contralto's share. Last year, a referee in a divorce suit brought by Mme. Matzenauer recommended a decree in her favor, but an appeal has been taken by the tenor.

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POWELL'S CREATIVE GIFTS AGAIN ADMIRE

Altschuler Gives Pianist's New "Negro Rhapsody"—"At the Fair" Also Heard

Russian Symphony Orchestra. Conductor, Modest Altschuler. Concert, Carnegie Hall, evening, March 23. Soloist, John Powell, pianist. The program:

Symphonic Picture, "The Firebird," Tsherepin; "Negro Rhapsody," John Powell; Suite, "At the Fair," John Powell; Symphony No. 6, "Pathétique," Tschaikowsky.

Last Saturday was a field day for American composers promulgating the ethnological idea. The afternoon brought in its train—as recounted elsewhere—Charles Wakefield Cadman's opera "Shanewis," which contains Indian characters, scenes and musical devices. Also Henry Gilbert's "Place Congo" ballet, fashioned out of Creole and negro dance movements, melodies and rhythms. In the evening the Russian Symphony introduced for the first time anywhere a "Negro Rhapsody" for piano and orchestra by the greatest living American pianist and one of the foremost creative geniuses the country has produced, John Powell. In addition Mr. Altschuler displayed in an orchestral garb fitted by himself the young Virginian composer's familiar but inimitable suite of piano pieces, "At the Fair," of which the thematic material is largely exotic. Mr. Powell himself played the piano part in his "Rhapsody." It is to a considerable extent of Lisztian difficulty and even Lisztian character. It demands virtuosity, and a good deal more in the way of a subtle intuition of racial psychology. Mr. Powell possesses these qualifications and he played the music in the spirit that impelled and governed its creation. Unhappily neither Mr. Altschuler nor the orchestra had on their part an identic sympathy or even a colorable notion of the composition's significance. Hence the full sum of the rhapsody's importance could hardly have been divined by the casual ear. But it will unquestionably be heard again and under more favorable auspices.

The "Negro Rhapsody" is Mr. Powell's most recent work, and though its conception dates from some time back, it was finished, scoring and all, only within the past fortnight. It should be stated at the outset that—as may be inferred from the title—it is nothing in the subjective vein of the "Sonata Teutonica" or the Variations and Fugue. The composer has studied and observed the individual and emotional traits of the negro for many years. And he is profoundly versed in all the ramifications of the black man's musical lore in consequence of prolonged and intimate first-hand acquaintance. He has in the present work striven to set forth "the development of the negro since the days when he was first brought from his native home, Africa," to embody in some form the impassioned, almost barbaric emotionalism of the race as it exemplifies itself in the frenzied auto-intoxication to be often noted in the fanatical methods of religious devotion among the more primitive classes.

To this end he has employed five themes—a "Street Cry," a "Dance Tune" and three others, one of them of Hungarian complexion—in the construction of a movement of great scope and vigor, of imagination, of elemental power and sometimes fierce emotional intensity. In itself the movement does not depart essentially from traditional forms, though the composer has warped a fairly conventional design to his purposes with such admirable spontaneity that the mold seems the inevitable outcome of the dramatic florescence of the themes. It is rhapsodic and free, but not loose-jointed or mere patchwork pattern. A brief slow introduction leads to a forceful enunciation and treatment of two highly rhythmic and trenchant themes. There is a savage, almost brutal polyphonic climax, yielding gradually to a more peaceable slow section reared on a lyrical phrase of Dvorakian loveliness. With further contrapuntal elaborations and a reversion to the fren-

etic mood of the first part, sonata-wise, the piece ends in a hectic orchestral shriek and vertiginous piano *glissando*.

The piano part is integrally associated with the orchestral portion, and the instrumentation, on the whole, is excellently calculated and contrived. With his "Negro Rhapsody" Mr. Powell graces modern American composition with a shining adornment, even as he did recently with his Variations. The audi-

ence gave him an ovation and recalled him several times after his "At the Fair" Suite, which Mr. Altschuler has instrumented very skillfully, except in the case of the delectable "Banjo Picker," and which endures such translation much better than the average piano composition. Two of the numbers had to be repeated.

Mr. Altschuler gave a dull performance of the "Pathétique" Symphony. The Tsherepin "Firebird," which opened the program, is an incredible piece of nonsense, a monotonous iteration for ten

minutes of a few wisps of whole tone phrases, with much muting of strings and tinkling of pianos and celestas. It fell to Stravinsky to catch the firebird in its finest flights. Tsherepin could have caught only a glimpse of the creature when it inadvertently fell asleep.

H. F. P.

Announcement is made by the Music League of America that they have made arrangements for the appearance here of Raoul Vidas, French violinist, early next season.

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In Mr. Land, the composers had a capable interpreter on this occasion. He is young, possesses a fresh and pleasing voice which has been so well schooled that the management of his tone increases the enjoyment of his singing, shows intelligence and taste in phrasing and such spirit as vitalizes his performance.

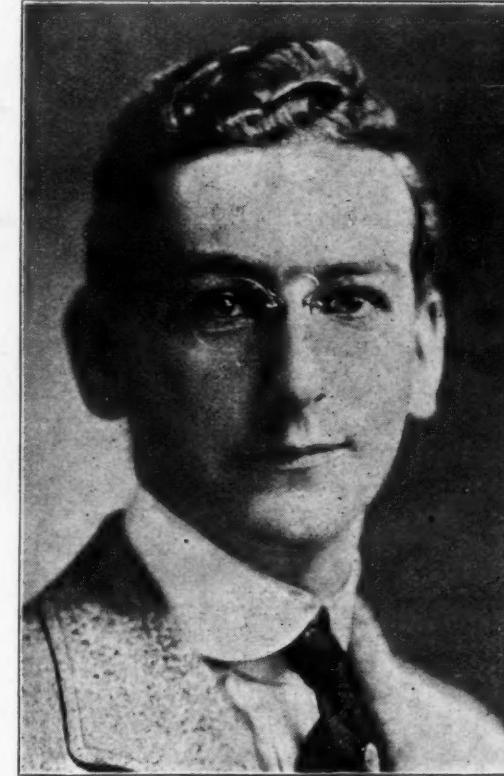
Newark (N. J.) Evening News.

Harold Land, baritone, sang numbers by Woodman, Hammond, Handel, Morgan and Homer, the vocalist's well-schooled voice and temperament making his numbers delightful. Morgan's "Robin Goodfellow," Homer's "Banjo Song," and Hammond's "The Pipes of Gordon's Men," were sung in rich, swinging style. Stevenson's "Italian Serenade" was tender in appeal as well as dramatic and buoyant.

Brooklyn (N. Y.) Daily Eagle.

Mr. Land has a powerful, resonant voice, and his work made a deep impression.

Trenton (N. J.) Times.



Mr. Land's voice is particularly fitted for heroic expression. It has the qualities of a true bass in its lower register, it is clear and sweet throughout its wide range, and the singer's ability, despite his youth, is beyond question. Mr. Land's program was an agreeable mixture of artistic skill and simple beauty.

Yonkers (N. Y.) Daily News.

Mr. Land's Voice is full and rich and in the middle register of much power. There is feeling as well as power in his songs and he has the gift of exciting the imagination. In serious numbers and in lighter selections he carries an ardent devotion to the work and thorough sympathy with the intention of the writer.

Hastings (N. Y.) News.

* * * "they capitulated completely when he sang, in his happiest vein, 'When Dull Care.' His greatest hit was scored, however, with Homer's 'Banjo Song,' sung with such fine feeling and perfect understanding that the last note came all too soon.

Waterbury (Conn.) News.

Exclusive Management: FOSTER & DAVID, 500 Fifth Avenue, New York City

ROSALIE MILLER

SOPRANO

WINS HER AUDIENCE AS SOLOIST WITH THE ST. LOUIS SYMPHONY ORCHESTRA, MARCH 17, 1918.

What the Critics Say:

St. Louis Daily Globe Democrat, Mch. 18—"Rosalie Miller, Soprano, proved to be a most agreeable and cultured singer. Her rendition of 'Know'st Thou the Land'—(Mignon) was particularly fine and given in true concert platform style. The singer made a distinct hit with Burleigh's 'By-an'-by' (Negro Spiritual) and La Forge's dramatic song 'Retreat.' Rogers' timely 'April Weather' was sung with spirit and freedom."



St. Louis Times, Mch. 18—"Rosalie Miller, Soprano, has a voice rich and strong and she sings with intellectual taste and fine interpretation."

St. Louis Star, Mch. 18—"Rosalie Miller, Soprano, was the soloist. She possesses a splendid voice of flexibility and tonal quality. She sang beautifully and her performance was one of unusual merit. In the 'Know'st Thou the Land' aria from Thomas' 'Mignon' she sang with a display of artistic temperament—a group of songs followed, which were well received, the audience being rewarded with an encore, 'Passing By', by Purcell."

Management: Music League of America
1 West 34th St., New York City

CAROLINA

LAZZARI

LEADING CONTRALTO

CHICAGO OPERA ASSOCIATION

Management: CHARLES L. WAGNER
D. F. McSweeney, Associate Manager
511 Fifth Avenue New York

PHILHARMONIC ENDS SEASON BRILLIANTLY

"Request Programs" Given at Sololess Concerts—Tribute to Stransky

Pursuing its custom of the past few years the Philharmonic concluded its season last Sunday afternoon and the previous Thursday evening with "request programs" and without the help of soloists. The first of these offered ample and attractive contrast and musical substance. Its principal feature was, becomingly enough, the "New World" Symphony, which in turn was flanked with the familiar Abert arrangement of Bach's C Sharp Minor Prelude and G Minor Fugue (the latter effectively, though irreverently, saddled with the chorale of Abert's own make), Tschaikowsky's "1812," Debussy's "Après-midi d'un Faune" and the "Meistersinger" Overture. From the first the audience was more than wondfully applauding (in spite of the oppressiveness of the first breath of spring as felt in Carnegie Hall) and the climax of enthusiasm came after the Wagner number (naturally!), which the orchestra emphasized by giving Mr. Stransky the tribute of a resounding fanfare. On his part the conductor had summoned his men to rise twice during the evening—after a wonderfully moving performance of the *Largo* of Dvorak's symphony (the whole of which was gorgeously presented) and again at the stirring close of the Tschaikowsky show-piece. Incidentally, nobody seemed to mind the almost tragic irony of this work as it reads to-day. Imagine the "Marseillaise" symbolic of autocratic tyranny and "God Protect the Czar" typifying its triumphant opposite! However, the audience enjoyed the last-named hymn for what it really is—the noblest, musically, of all national anthems.

The Sunday Concert

Enthusiasm at the final concert on Sunday afternoon fell not a whit behind the demonstrations of the previous Thursday. Mr. Stransky had again to call on his orchestra to rise several times and the players at the end gave him another joyous fanfare. The "requests" this time were the Fifth Symphony of Tschaikowsky, the "Parsifal" and "Lohengrin" preludes, the "Tannhäuser" Bacchanale and the "Ride of the Valkyries." The symphony, as well as the "Lohengrin" and "Walküre" music has not been more impressively presented by the Philharmonic in many a day. Mr. Reiter's playing of the horn melody in the second movement of the Tschaikowsky work fell on the ear like a blessing. Over the Wagner pieces the audience went into transports. Apparently there are still numbers of good Americans who do not feel it a risk to their patriotism to take pleasure in the music of one of the world's most tireless apostles of the democratic idea; who see no connection between its spirituality and the abominations of modernized barbarians.

H. F. P.

PEOPLE'S SYMPHONY CONCERT

Kaufman Quartet Welcomed in Schubert-Schumann Program.

The sixth Saturday evening concert of chamber music at the People's Symphony Concerts, Washington Irving High School, served to introduce to a distinctly appreciative audience the Kaufman Quartet, Maurice Kaufman, first violinist; Harry Levy, second violinist; Herbert Borodkin, viola, and Jacques Renard, 'cellist.

A short and illuminating talk on the life of Schubert was given by Franz X. Arens, followed by the Schubert Quartet in A Minor, Op. 29, to which the quartet gave a wholly admirable playing. Two Idylls for Quartet, in manuscript, by Frank Bridge, proved to be colorful bits of work, structurally good and with much melodic charm. The Schumann Quintet for piano and strings in E Flat Major, Op. 44, was the closing number, in which the quartet had the assistance of Laeta Hartley, at the piano, and for which the artists received and merited most enthusiastic applause.

M. S.

Musical Events at Chalif's

Several important musical events are scheduled to occur in Chalif's auditorium at 163 West Fifty-seventh Street, New York. This building, conveniently lo-

cated opposite Carnegie Hall, is fast becoming popular among recitalists and is excellently adapted for concerts and musicals. It has been selected for the rehearsals of the Community Chorus of New York, of which Harry Barnhart is leader and Arthur Farwell musical director.

LENORA SPARKES IN AN INTERLUDE BETWEEN LESSONS



"Snapped" on Riverside Drive, New York — Lenora Sparkes, Soprano, with Her Teachers, Mr. and Mrs. Yeatman Griffith

The above snapshot was made recently in one of the interludes between Miss Sparkes's rehearsals and performances at the Metropolitan and Mr. and Mrs. Yeatman Griffith's busy teaching schedule. Miss Sparkes has been studying and coaching with the Yeatman Griffiths for the last twelve months and recently sang with admirable effect at one of their musicales.

Miss Sparkes has had an exceedingly active season in opera and concert.

ESTHER DALE SCORES

Springfield Admires Soprano's Varied Recital Gifts

Prior to her departure for France, where she will remain for a period of five months to sing in the camps for the soldiers, under the auspices of the Y. M. C. A., Esther Dale, soprano, gave her debut recital in the ballroom of the Hotel Kimball, Springfield, Mass., on March 19.

Miss Dale is favorably known in Springfield, where she is instructor in the vocal department of Smith College. Consequently, the announcement of her concert appearance attracted a large audience. It afforded the gifted singer an opportunity to reveal her versatility. Miss Dale sang with distinction a delightful program, which included works of Handel, Giordano, Debussy, Aubert, Vidal, Gretchaninoff, Rachmaninoff, Vieh, Crist, Carpenter, Rummell and an interesting group of American, English, Scotch and Irish folk-songs, all of which earned for her enthusiastic applause. Lillian Jackson, who is to go with Miss Dale to France, gave the singer splendid support at the piano.

Artists Give Recitals Under Women's Clubs' Auspices in Houston, Tex.

HOUSTON, TEX., March 16. — On Wednesday evening and Thursday afternoon of last week the City Federation of Women's Clubs successfully presented in recital here Enrichetta Onelli, soprano; Philip Sevasta, harpist, and Malcolm Maynier, pianist. These concerts occurred in the banquet hall of the Rice Hotel, as did that of the Belgian violinist, Nico Poppeldorf, which was given last night under sponsorship of Clarence Hammond of the Houston Conservatory.

W. H.

Toscha Seidel's Début Set for April 14

Toscha Seidel, the new Russian violinist, will make his début at Carnegie Hall, on Sunday afternoon, April 14. Richard Hageman will be at the piano.

MUSICAL ART CHOIR SINGS RARE PROGRAM

Arresting Array of Old and Modern Works Presented—Salzédo Assists

Musical Art Society, Conductor, Frank Damrosch. Concert, Carnegie Hall, Evening, March 19. Assisting Artist, Carlos Salzédo, Harpist. The Program:

"Stabat Mater" (for double chorus), Palestrina; "Crucifixus" (for ten voice-parts), Lotti; "Ave Maria," Bruckner; Motet, "Sing Ye" (for double chorus), Bach; Songs from the French Front, Four Choruses in Old Sonata Form (for men's voices and harp), Carlos Salzédo; Two Chansons, "Nicolette" and "Trois Oiseaux du Paradis," Maurice Ravel; "Chant de Guerre" (for tenor solo, men's voices and piano), Florent Schmitt; "Where'er I Go" (for six voice-parts), Brahms; Two Choral Songs, "The Shower" and "Serenade," Elgar; Russian Song, "Farewell, Carnaval," Rimsky-Korsakoff; "Old Netherland Hymn of Thanks," "The Star-Spangled Banner," "La Marseillaise" (diplomatically harmonized by Carlos Salzédo, Canada, February, 1918).

The second and last concert of the Musical Art Society would have been a very delightful event if the society had only sung well. The program was among the most interesting offered in recent years, rich in valuable material. But in most of the music presented the choir displayed such indifference to pitch, to tonal quality, to nuance that the lavish beauties of the different works were in large degree concealed or dis-

sipated. There is nothing new in this phenomenon of the society's singing. One month it is admirable, another mediocre or worse.

Among the outstanding numbers of last week's list were the transcendently lovely "Stabat Mater" of Palestrina (a work which Wagner particularly idolized); the marvelous "Crucifixus" of Lotti, as poignant as Bach; the Bach motet, the Bruckner "Ave Maria" and the various "Songs from the French Front." Of the religious compositions only the "Ave Maria" was really well done. It is simple and moving and shows Bruckner in a new light. But, alas, poor Bach! The performance of the glorious, heroically exultant "Sing Ye to the Lord" merely afforded additional proof—if proof were needed—that New York music-lovers cannot hear Bach decently sung unless they hie themselves to some church or go to Bethlehem, Pa.

In the choruses "in old sonata form" (so called because they consist of alternate slow and fast movements) Mr. Salzédo has caught amazingly well the spirit and style of mediaeval French folk-song. The Ravel settings are sophisticated, but in their way ingratiating pieces and the second had to be repeated, though it was poorly done. Much finer, though, was Florent Schmitt's powerfully conceived and harmonically daring "Chant de Guerre"—a very difficult thing, that can easily be made ill-sounding when carelessly treated and which was, in fact, so treated last week. A solo tenor part was done with much heaving and straining by Lawrence Haynes.

Mr. Salzédo accompanied the chorus on the harp in some of the French pieces. He also figured on the program with a "diplomatic harmonization" of the "Star-Spangled Banner" and the "Marseillaise," which consisted simply in singing the two anthems at the same time, the first by the men, the second by the women. The result was the most horrible caterwauling imaginable. Truly, diplomacy has to answer for many sins.

H. F. P.

"Gabrilowitsch created a real furore"

Said N. P. S. in the Cincinnati Times-Star, March 9, 1918

GABRILOWITSCH

Leads CINCINNATI SYMPHONY ORCHESTRA in the Mozart G Minor Symphony Beethoven's "Egmont" Overture, Tschaikowsky's "Romeo and Juliet"

Comments of the Press:

CINCINNATI ENQUIRER, March 9, 1918:

Dignified in mien and deportment, graceful in pose and manner of leading, he filled the exterior qualifications to the eminent satisfaction of those who are impressed with such things. But what was of far greater significance, his performance revealed the maturity of his musical art, the sincerity of his purposes and the control he exercised, not only over the forces at his command, but especially over his own emotions.

In the symphony the fine musical endowment of Gabrilowitsch reached its highest level. The exquisite beauty of the Mozart music, depending upon its classic purity and beauty for correct presentation, was given a rarely refined and impressive rendition. The greatest care and taste were displayed in the management of the finest nuances. Poetic charm was the well-spring, and a healthy vitality and musical thoroughness, as well as solidity of knowledge, combined to make the performance one of eminent satisfaction and pleasure. This was especially true of the second and fourth movements, as notable performances of classic loveliness as one would well care to hear. The Tschaikowsky fantasia, "Romeo and Juliet," gave Gabrilowitsch the opportunities to display his gifts in the more colorful school of orchestral composition. The beauty of the performance, the delicate shades of color, especially in the introduction and the love music, as well as the dramatic picture it reflected, were a veritable joy. He succeeded, where so many fail, in making the melodies sing their way through the orchestral texture and preserving their continuity without ever growing over-sentimental, at the same time maintaining the full variety of color.

A stately performance of the "Egmont" overture opened the program, and a strikingly original presentation of the familiar "Tannhäuser" overture concluded it. There was little doubt as to the success the guest conductor made with the audience. It literally rose to him and showed its appreciation in a notable demonstration. His debut may safely be set down as one of the important occasions in the musical history of Cincinnati.

J. H. T.

CINCINNATI TIMES-STAR, March 9, 1918:

Mr. Gabrilowitsch created a real furore. A very great artist, whose direction of the symphony concert of yesterday fairly swept his hearers off their mental balance. His musicianship and his apparent facility in producing the results desired astounded his hearers. Such interpretations are to the liking of Cincinnati, which applauded, cheered and recalled during the entire course of the concert.

N. P. S.

CINCINNATI COMMERCIAL TRIBUNE, March 9, 1918:

It required but a few phrases of the Egmont Overture, with which he opened his program, to convince the audience that to the new medium which he has chosen for his artistic expression he brings the same intellectual power, the same emotional grasp, as well as an intensive study of the new instrument which he brought to the old and which made him one of the most brilliantly successful pianists of the day. As a conductor Gabrilowitsch's success was an instantaneous and overwhelming one, the audience by persistent and prolonged applause, which recalled him again and again to the box, permitting no doubt of its deep appreciation.

A sonorous dignity pervaded the reading of the Egmont Overture consistently in keeping with its classic demands. In the G Minor Symphony of Mozart, which the conductor played with a small orchestra as more in accord with its traditional spirit, the classic mood was further emphasized by the placidity and tranquility of the reading and the uniformity of the orchestral color. It was in the Tschaikowsky Fantasia with which Gabrilowitsch moved his audience to a frenzy of applause by his stirring conception of the emotional content of the work and his masterly use of the orchestra in its exposition. At its conclusion the conductor was compelled to return repeatedly to the box and finally to bring the orchestra to its feet. Something very similar followed the "Tannhäuser" Overture, to a magnificent reading of which the conductor brought every orchestral resource in its fullest measure.

Management: LOUDON CHARLTON, CARNEGIE HALL, NEW YORK



POINT AND COUNTERPOINT

BY CANTUS FIRMUS

THE day will be one hour longer after March 31. As if the days aren't long enough for the folks who must go to recitals!

Proof Positive

Krupp is fostering music for propaganda purposes, so the French journals inform us. We have always suspected some collusion between R. Strauss and the Krupp factory.

* * *

Better Luck Next Time

Even the presiding genius of the New York American's music department nods occasionally. On the morning of March 19 we read in a review of a local concert:

Miss Fitziu has just returned to New York after a successful tour with the Chicago Opera Company. Her voice last night was fresh and lovely, and showed no trace of fatigue after a long and arduous season.

Miss Fitziu did not show any "trace of fatigue" for she did not sing on this night.

* * *

[Composed by E. C. Moore of Chicago]

Lieut. John Philip Sousa was conducting a rehearsal of his 300-piece band at the Great Lakes Naval Training Station, and all was not going well with the players. A new piece was being tried and the band at once fell into difficulties. Lieutenant Sousa stopped them and began over again. The same trouble arose. After the fourth attempt Lieutenant Sousa laid down his baton and looked reproachfully at his men.

"Boys," he sighed, "you have no more idea of time than my wife has when she goes shopping."

* * *

Wonder What Note It Was?

T. L. A. culls this from an advance notice of Mischa Levitzki:

From the moment Mr. Levitzki struck the first note of his opening number the audience was convinced that a new and real pianist was in its midst and a treat was in store for them.

* * *

Music and Medicine

[From the Rudd (Iowa) Review]

WANTED—A doctor. At Rudd. Must be young, energetic, aggressive; must be able to sing in the choir, play an instrument in the band, report births and contagions to the paper, must keep himself above flattery, must keep out of community squabbles, and be able to do the Highland fling. Above all he must be

patriotic and will be asked to kiss the flag when he locates here.

* * *

Anyhow, He Means Well

[From the New York Telegram]

TO THE EDITOR OF THE EVENING TELEGRAM: Are we going to stand to hear an entirely German music program? If Dr. Muck thinks he is a great orchestra leader why doesn't he include in his program Italian, French, Russian, modern as well as old pieces?

There are fine compositions by Mortucci, Scambotti, Zontanai and many others, played by the finest orchestras in the world. Persons will never appreciate them unless they hear them.

There are lots of fine compositions that can be included in programs besides German.

AMERICAN CITIZEN.

New York, March 15, 1918.

By all means introduce us to these gentlemen. Perhaps the *Telegram* could even induce Mr. Scambotti personally to conduct one of his symphonies?

* * *

Loyal Unto Death

Pitchu, the pet dog of the Metropolitan, died suddenly last week. It is reported that some person said "Wagner" in the presence of the little fellow. Pitchu's constitution wasn't strong and he expired a few seconds later.

* * *

Triumph of the Custard Pie

[Frank O'Malley (?) in the N. Y. Sun]

The custard pie came into its own yesterday. With a rip and a roar the news suddenly detonated up and down Broadway in the late afternoon that Sam Rothapfel, who in the movie world is the Shakespeare, Beethoven, George M. Cohan and Columbus all rolled into one, had leased the Metropolitan Opera House and was about to make a movie palace of it. And instantly came the thought, "Cripes, Maggie, what Charley Chaplin can do with a custard pie with a screen as wide as the whole darn Metropolitan Opera House to throw it across!"

* * *

Again we break our invariable, almost, rule never to print verse.

THE LAST TRENCH

[Emerson Owen in the Mail]

Where once Caruso trilled the scale,
Now Fairbanks scales a fence,
Or Kitty Gordon snares a male
From Mary's garden dense,
What ho! 'Tis no more Lohen's grin,
But Arbuckle's we see,
And Vampire Theda toys with sin
Where Homer used to be.
Great Scotti! Is it come to this,
That Geraldine, sans voice,
Can be the butterfly of bliss
And make the mob rejoice?
And shall Amato's manly form
Retire, when curtains part,
To show, triumphant o'er storm,
Brave William Shootem Hart?
And thou, Delilah Matzenauer,
Must Samson's haircut pall,
That crowds should pack the farthest foyer
For Charlie Chaplin's fall?

'Tis true! The Horseshoe breaks in twain:

CONTEMPORARY :: AMERICAN MUSICIANS

DAVID SCULL BISPHAM, baritone, born at Philadelphia, Pa., of English Quaker stock, on Jan. 5, 1857. Received early education at the Friends' School, Philadelphia; later Haverford College, also a Quaker institution, where no music of any kind was allowed. Graduated 1876. Entered business life in Philadelphia. Sang in amateur musical productions, also in church. Went to Italy 1889, studied under Vannuccini in Florence, Lamerti in Milan and Shakespeare in London. First appeared in concert in England in



David Bispham

No. 9
DAVID
BISPHAM

touring company with Sims Reeves. First professional appearance in opera as the *Duc de Longueville* in Messager's "La Basoche," at Royal English Opera House, November, 1891. In 1892 sang *Kurwenal* to Max Alvary's *Tristan* at Drury Lane. Sang ten years in opera in London.

First operatic appearance in New York, fall of 1896, as Beckmesser in "Meistersinger" with the de Reszkes. Created *Urok* in first American performance of Mascagni's "Manru," Metropolitan Opera House, Feb. 14, 1902. Also created rôles in first productions of Florida's "Paoletta" in Cincinnati and "The Cave Man," by William J. McCoy, and "The Atonement of Pan," by Henry Hadley, the latter two being productions of the Bohemian Club of San Francisco.

Has sung extensively in concert and oratorio in England and America and has also appeared in several dramatic productions. Répertoire includes twenty plays, fifty operas, 150 oratorios and approximately 1500 songs. Present residence, New York City.

STEINWAY

HOW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

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Consider the Steinway as a gift to wife or daughter or sister—an enduring evidence of the noblest sentiment. Nothing could be more appropriate. Consider, too, that this marvelous piano can be conveniently purchased at a moderate price.

Illustrated literature, describing the various styles of Steinway pianos, will be sent free, with prices and name of the Steinway dealer nearest you.

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A. Y. CORNELL'S CHORUS GIVES EASTER CONCERT

Capacity Audience Applauds Brooklyn Organization in Delightful Concert
—Dethiers Admirable Soloist

The Choral Art Club of Brooklyn, conducted by Alfred Y. Cornell, presented at its Easter concert on Thursday evening, March 21, at the Academy of Music, a program of the high character which, combined with the splendid ensemble work of the organization, is fast placing the club among the finest in the country. The audience filled the opera house of the Academy to capacity.

Lotti's seventeenth century "Crucifixus" opened the program and was followed by the exquisite fifteenth century "Alia Trinita Beata," in which delicate *pianissimo* contrasted strikingly with the dramatic moments. Bruckner's "Ave Maria" received an enthusiastic reception, and the Bortniansky "Teach Me, O Lord," won vociferous approval, the extraordinary Fugue concluding the composition being sung with splendid artistry. The Swedish songs by Peterson-Berger furnished a lighter atmosphere, and were sung charmingly, "In Pine Woods" having to be repeated. The "First Song" had incidental solo sung delightfully by Miss Fitch, soprano, and Mr. Seymour, tenor, both of the club. The men's voices were heard to advantage in a Brahms "Rhapsody," in which the contralto solo was sung by Grace Harden with rich effect. The final number instanced Elgar's charming "Serenade," which evoked prolonged applause. Sidney Dorlon Lowe accompanied the club ably.

The club was assisted by the well-known artists, Gaston M. Dethier, pianist, and Edouard Dethier, violinist, who were heard in the Grieg Sonata, Op. 13, No. 2; a Strauss "Improvisation" (from Sonata, Op. 18) and Bossi's "Scherzoso" (from Sonata, Op. 117, No. 2). Their playing was marked by beauty of tone, virile technique and artistic finish, and they were recalled time and again by the audience.

A. T. S.

An unusual program will be presented by Charles Westel, the Philadelphia pianist, at his recital scheduled for April 22, in Witherspoon Hall, Philadelphia.

HOW CAN I, as a member of The Musical Alliance of the United States, be of greatest help to this cause at the present time?

Members everywhere are asking this question; they are enthusiastic over the aims of the Alliance and they realize the necessity of aggressive co-operation.

The answer is, by making personal propaganda in your own circle of activity, by interesting others in the movement.

EVERY MEMBER OF THE ALLIANCE SHOULD, WITHIN THE NEXT THIRTY DAYS, ENROL TEN NEW MEMBERS. THE ALLIANCE WILL IN THAT TIME REPRESENT A MEMBERSHIP THAT WOULD HAVE BEHIND IT A NATION-WIDE PUBLIC SENTIMENT SUFFICIENTLY STRONG TO BRING SPEEDY ACTION TOWARD THE ACCOMPLISHMENT OF ITS OBJECTS.

MAKE YOURSELF A COMMITTEE OF ONE TODAY. Let the drive for an increased membership **BEGIN NOW.** Every new name means new strength. Send in the names and addresses of your new members, together with One Dollar for each; the secretary will then send certificates of membership.

The Musical Alliance of the United States, Inc.

JOHN C. FREUND, President

MILTON WEIL, Treasurer

FOUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools, with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

The form for application for membership is as follows:

*The Musical Alliance of the United States, Inc.
501 Fifth Avenue, New York*

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1.00. Kindly send membership certificate to

Name

Address

City and State.....

Checks, Post Office or Express Orders should be made payable to the Musical Alliance of the United States, Inc.

Depository: Bankers Trust Company.

An Appeal for Help to the Alliance—A Case in Point

SOME prominent citizens of Newark, N. J., have sent me a communication in which they state that they greatly appreciate the publicity "Musical America" has given to their protest against the action of the Mayor of Newark in cutting down the appropriation for band concerts for the coming season. They further state that apparently no notice has been taken by the Mayor of the numerous protests made by Newark citizens, and consequently they wonder if the Newark commissioners realize what an important part music, and especially music for the people, has assumed in the life of American cities. They also state with great truth that instead of needing less, Newark actually needs more music, and so they appeal to the Musical Alliance to urge upon the Newark commissioners the importance of providing more funds for music for the people. The Musical Alliance, they believe, knows what an influence for good music has when it is properly fostered by the city government, and it also knows that a miserable appropriation of \$5,000 is too small a provision to obtain satisfactory results in keeping with the prestige and dignity of a large city like Newark. So they invite the views and suggestions from the Alliance as to how the situation is best to be met.

To this communication a reply has been sent to the effect that in the judgment of the President of the Alliance any appeals that he can make or the Alliance could make, whether through the press or otherwise, would not have the slightest effect upon such a Mayor as the city of Newark unfortunately possesses to-day, which is all the more to be deplored, as Newark has always been noted for having as large a proportion of music-loving people in its population as any other city in the country. It was suggested to those interested in the matter that what they had to do was to get together, either to make an organization of all interested in music in their city and the immediate surroundings or to join the Alliance and make that as strong as they could. Then the next step, when strength has been developed by "organization," is to get right into politics, which is the only thing that such people as the Mayor of Newark and probably the commissioners understand. So long as those interested in music, and particularly the musicians and music teachers, do not register, do not vote, the politician has no use for them and turns a deaf ear to any demands they may make.

When an organization of music-lovers, musicians and teachers, backed

by the Alliance, gets right into politics the proper results will soon follow. When through the work of such an organization we defeat school boards that have no use for music, when we put out of commission mayors that have no use for music, when we defeat the superintendent of education who has no use for music then we shall accomplish something, and then only shall we be able to reach the narrow mentality of people like the present Mayor of Newark.

The reason that this man has acted as he has and is deaf to all appeals is simply because he belongs to the class whose intelligence is restricted. He does not know, and never will know, the rôle music plays not only in the higher life but in life itself, whether it be the music the mother plays or sings to her babies, the music of the marching band, the music of the symphony orchestra or the music of the church.

At the very moment that I am writing this a band is playing on the steps of the Public Library here in New York, surrounded by cheering crowds, who are also singing. The government is supporting song leaders and military bands in all the camps.

One of the best arguments that the people of Newark can use is that James H. Preston, the present Mayor of Baltimore, has publicly admitted at the dinner of the Musical Alliance at the Biltmore the other day that when he was first elected he just scraped in, but he went in on a second term by a large majority, a considerable portion of which he traces absolutely to the fact that he had favored municipally supported music.

On the other hand, one of the causes which led to the disastrous defeat of former Mayor Mitchel in New York City at the last election (even with a two million dollar slush fund) was that he cut the already small appropriation for music for the people to the bone, and then intensified the monumental stupidity of the act by the abysmal stupidity of claiming credit for what he had done for music.

So let me say to the people of Newark get together, get into politics, and then when you do remove from your proud, populous and cultured city the odium that its Mayor is the man that you have.

John C. Freund

A Privilege and an Inspiration

It was a privilege and an inspiration to be at the dinner of the Alliance. I hope it is only the beginning of the great movement which Mr. Freund is launching. When the American teacher and composer come into their own, his share in it, I am sure, will not be unrecognized.

PERLEY DUNN ALDRICH.
Philadelphia, Pa., March 6, 1918.

Mrs. T. Coleman du Pont Joins the Alliance

Enclosed please find check for \$1, for which please enroll me as a member of the Musical Alliance of the United States.

Mrs. T. COLEMAN DU PONT.
Wilmington, Del., March 8, 1918.

A Most Unusual and Original Idea

The dinner of the Musical Alliance was wonderful! It was simply ideal! The getting together of so many musicians, artists, journalists, composers, members of the musical industries, in such a friendly and informal manner was a most unusual and original idea.

Mrs. E. S. PECK.
Scranton, Pa., March 7, 1918.

Carl Fiqué, Distinguished Musician and Conductor, Joins

It gives me great pleasure to apply for membership in the Musical Alliance. May it prove the crowning achievement of Mr. Freund's arduous, life-long work in behalf of music. United we stand!

CARL FIQUÉ.
Brooklyn, N. Y., March 21, 1918.

Mischa Levitzki Joins with Best Wishes

Enclosed please find my very much delayed check and application for membership in the Musical Alliance, followed by my best wishes and sincerest hopes for its success.

MISCHA LEVITZKI.
New York, March 20, 1918.

All the More Worthy at This Particular Time

I esteem it a great pleasure in addressing you my sincerest appreciation of your wonderful and kindly interest in

the great national movement for the organization of the music world and the musical industries. I especially deem it all the more worthy at this particular time. I was always an ardent admirer of your musical efforts for the benefit and uplift of the trade and the success of MUSICAL AMERICA and its place as the leader of musical publications in these United States. It must be gratifying and a reward for your many years of labor and artistic interest in musical affairs generally.

I have read in recent editions of the high compliments and the appreciation paid you by many of the most prominent people in the States, and I congratulate you and wish you continued success.

J. H. BRENNER.
San Francisco, Cal., Feb. 2, 1918.

Hans Schneider, Noted Musician, Joins

I hereby apply for membership in the Musical Alliance of the United States, enclosing annual dues.

HANS SCHNEIDER.
Providence, March 9, 1918.

Why Edith M. King, Well-Known Pianist and Teacher, Joins

Every musician should join this organization, standing, as it does, for the fulfillment of our highest artistic aims through opening channels of legislation. Only by the concerted interest and pressure of a great number of musical people can these worthy ideals be carried forward.

EDITH MILLIGAN KING.
Brooklyn, N. Y., March 20, 1918.

Alexander Rihm, Noted Pianist, Enrolls

The aims of the Musical Alliance are indeed praiseworthy and I give them my hearty endorsement.

ALEXANDER RIHM.
Brooklyn, N. Y., March 20, 1918.

A Pleasure and a Privilege to Lend Support to the Alliance

It is the pleasure and privilege of those interested in music in its higher phases to lend their support to the Musical Alliance of the United States.

CORA B. TER KUILE.
Montvale, N. J., March 11, 1918.

President University Glee Club of Brooklyn Endorses the Alliance

Only through organization can the ideals of music be realized, and there is no doubt that the greatest power for good in this valued field is going to be exerted by the Musical Alliance. I am delighted to become a member.

FRANK K. SNYDER,
President, University Glee Club,
Brooklyn.
Brooklyn, March 11, 1918.

Mrs. John B. Bird of Wilmington Joins

I hereby apply for membership in the Musical Alliance and enclose annual dues of \$1. Kindly send membership certificate.

Mrs. JOHN B. BIRD.
Wilmington, Del., March 9, 1918.

Mrs. Ralph M. Cole of Albion (N. Y.) Becomes a Member

I desire to apply for membership in the Musical Alliance and enclose annual dues.

Mrs. RALPH M. COLE.
Albion, N. Y., Jan. 31, 1918.

D. C. Hancock of Wilson (N. C.) Joins

You will find my check for \$1 enclosed. Please enroll me in the Musical Alliance of the United States.

D. C. HANCOCK.
Wilson, N. C., Dec. 14, 1917.

M. B. Schiff of Fall River (Mass.) Joins

Please accept my application for membership in the Musical Alliance of the United States, for which find enclosed check for \$1 for annual dues.

M. B. SCHIFF.
Fall River, Mass., Jan. 19, 1918.

Never Was Such a Movement Needed as at the Present Time

Enclosed find \$1 to cover my subscription to the Musical Alliance, with which I am heartily in accord. Never was such a movement needed as at the present time.

The past few years has already shown a marked increase in music in our city and the teaching of the same in our public schools will prove that music is a necessity to life and will also enable

the instructors to ascertain which of their pupils are apt to develop into accomplished musicians.

Wish you and your movement success.
A. C. WEYMANN.
Philadelphia, Pa., March 13, 1918.

Struck at an Opportune Time

Music alone seems to answer the cries of the people in these trying times, and music alone fills the broken heart.

Musical Alliance was the hammer that hit a most effective blow for music in this country and struck at a most opportune time.

Mr. Freund, in his splendid lectures on the subject, has been the great motor force behind the young composer of today. Long live our friend, Freund!

Accept my dues for membership.
R. LESLIE HOLMES,
Accompanist-Composer.
Monticello, N. Y., March 15, 1918.

One of the Most Momentous Events of Musical History

All praise to Mr. Freund! The successful launching of this wonderful enterprise must be considered one of the momentous events of musical history. The aims of the Alliance have been stated in such a way as to be understood by all who run and read and because they voice the age-long sentiments of sincere artists everywhere, they shall not fail of support.

HERBERT J. BRAHAM,
Conductor of the Brooklyn Orchestral Society; Teacher, Organist and Composer.

Greatest Conception of All

The musicians of America owe much to Mr. Freund, but the Musical Alliance is the greatest conception of all. I am glad that I can join in such a movement.

FRANCIS M. ARNOLD,
Director of Music,
National Kindergarten College.
Chicago, March 10, 1918.

Florence MacDonald of Mansfield (Ohio) Joins

I hereby apply for membership in the Musical Alliance of the United States, enclosing membership dues of \$1.

FLORENCE MACDONALD.
Mansfield, Ohio, Feb. 16, 1918.

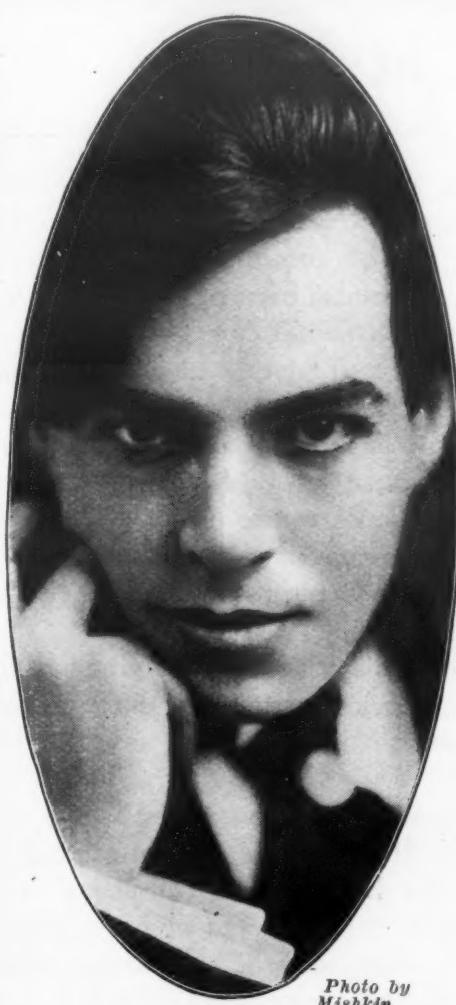


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Elgar's "Dream of Gerontius," given at St. Thomas's Church by the Festival Chorus of the church, assisted by the choir of the Cathedral of St. John the Divine and sixty-two members of the Symphony Society of New York under the able direction of T. Tertius Noble, was an unusually fine Lenten musical treat. The soloists were Reed Miller, tenor; Mme. Nevada Van Der Veer, contralto, and Robert Maitland, baritone, and the organists, Richard F. Donovan and Daniel Philippi.

The faulty acoustics could not hide the rare beauties of this work, and the introduction by the orchestra was exquisitely done. Mr. Noble had both orchestra and chorus under splendid control. In the chorus parts some of the finest effects were marred by echo, although the splendid accent maintained in the ensemble of chorus and *Priest* (Mr. Maitland) and chorus of *Demons* aroused sincere admiration. The volume of tone of the 200 voices was not too heavy or thunderous at any time.

Mme. Van Der Veer's luscious tone quality imbued the part of the *Angel* with rare beauty and distinction. Reid Miller's singing of *Gerontius* and his *Roul* was highly interesting and authoritative, and his diction as well as Mr. Maitland's was particularly pleasing. The part lies well for Mr. Miller's voice, and he sang fluently and with sympathetic insight. Mr. Maitland has a good baritone voice and sang well the small amount that fell to his lot. The superior and subdued lighting gave atmosphere and dignity to the rendering of this lovely work, and a repetition under better acoustical conditions would be welcome.

The evening opened with short prayer and singing for the first time of the new Liberty anthem, "For Liberty," by Katharine Gordon French. The entire congregation joined in the singing of the stirring last verse, and the program closed with a benediction. F. V. K.

GRACE FOSTER GIVES RECITAL

Young Soprano Exhibits Pleasing Voice and Admirable Style

Grace Foster, coloratura soprano, was heard in recital at the Princess Theater on the evening of March 24. Miss Foster has an exceedingly pretty voice and one that would have been heard to better advantage in a larger auditorium. As a recital artist she still has much to learn. Her Italian is not above reproach and her English diction not as clear as might be, but this is true of many singers of long experience.

The singer began her program with an unfamiliar air of Mozart, "Zeffiretti Lusinghieri," in which she exhibited an excellent *legato* and the ability to interpret Mozart, a talent as agreeable as it is unusual. The remainder of the first group was of eighteenth century English songs, all well given. The second group of French songs, by Massenet, Cesek and Dalcerio, was interesting and the aria from "Sonnambula" showed off Miss Foster's coloratura ability to advantage. The final group was of songs in English, of which "I Am the Wind," by Florence Parr Gere, was the most interesting. Herman Neumann accompanied the recitalist.

All in all, Miss Foster is a most promising singer. Certain little tricks of voice production she will get over and broader experience will increase her interpretative ability. J. A. H.

SCRANTON'S COMMUNITY MUSIC

Choruses Steadily Gain in Numbers and Interest

SCRANTON, PA., March 23.—That there is a direct relation between the amazing development of the community singing idea and the sudden reawakening of poetry was never more apparent than at this time in Scranton. The Welsh people have always been remarked for their instinctive feeling for music—more especially vocal music and poetry. Their eisteddfods are notable instances of the fostering process in both these arts, and especially can this be noted in Scranton, where the Welsh have an important place.

Thus the community singing enthusiasm has seized the people here to an exceptional degree. Dr. C. F. Hoban, the superintendent of public schools in Dunmore, began it before the thought had

been developed to any extent throughout the country. In his gatherings the parents and children come along with the grandparents to swell the mighty choruses in the High School Auditorium. These events attract attention from far and near. John C. Freund's recent visit has assisted materially in developing the same spirit in a still larger way.

Mrs. Edson S. Peck started a community singing movement that had its inception in the Young Women's Christian Association, but that now is a permanent feature on Friday nights at the Y. M. C. A. John T. Watkins is the leader and the interest is growing extensively. Mrs. Charles H. Genter, Mrs. Willard M. Bunnell, Mrs. F. H. Coffin, Mrs. J. Benjamin Dimmick and others are active in promoting the plan.

A child pianist, Annie Stiles, is receiving much favorable notice here this spring. But thirteen years old, she has been playing in public for the last two years and with remarkable success. She is a pupil of Carmen Van Derveken, from the Royal Conservatories of Brussels and Paris, who is the gifted daughter of F. Van Derveken of the Villa des Arts, this city. She has played in several concerts this spring, including those at the Ithaca Conservatory, Syracuse and Oneonta. H. C. P.

NEW ORCHESTRA MAKES DEBUT IN RAVENNA, O.

Franklyn W. Carnahan Conducts Civic Organization—Judge Leads First Community Sing

RAVENNA, OHIO, March 10.—The Franklyn W. Carnahan, an accomplished pianist and conductor, belongs the credit of having organized and trained one of the orchestras which now, perhaps more than any other influence, is having its effect in developing and maintaining the smaller communities of the United States as music centers. Ravenna recently heard the first concert of the Portage County Symphony Orchestra, which played under the baton of Mr. Carnahan, and so great a success was scored that arrangements were immediately set on foot for another concert. Organized but a short time and with but few rehearsals, the orchestra gave a creditable performance of classical and popular numbers. Of equal interest was another feature of the program, the first community sing in Ravenna, wherein Judge E. F. Robinson led the singing and conducted the orchestra in the accompaniment of each number.

GEORGE HAMLIN

THE DISTINGUISHED AMERICAN OPERATIC AND CONCERT TENOR RECEIVES AN ENTHUSIASTIC LETTER FROM THE COMPOSER H. T. BURLEIGH:

My Dear Mr. Hamlin:-

3/7/18

It gives me the greatest pleasure to say how delighted I have been collaborating with you in the presentation of the Negro Spirituals and how gratified I have been with their enthusiastic reception by our various audiences.

Your singing of these folk songs is always true, dignified and impressive.

I trust I may have the privilege of playing these songs for you on many other occasions.

With sincere appreciation
I am glad to remain

Very truly yours
H. Burleigh

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PARISIAN PUBLIC IS AGAIN MANIFESTING PRE-WAR INTEREST IN OPERATIC PRODUCTIONS

Huge Crowds Once More Become Familiar Sight Around Box Offices of Grand and Opéra Comique—

Battistini Among Artists Who Have Gone to Monte Carlo to Sing Leading Rôles—Paris Will Celebrate Hundredth Anniversary of Charles Gounod on June 15—Eminent French Composers Using Their Influence to Encourage Publication of Musical Text Books in France—Grand to Present "Castor et Pollux"

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, March 5, 1918.

BATTISTINI closed his memorable engagement at the Grand Opéra on Tuesday evening when he sang Verdi's "Rigoletto," with Raymonde Arne, Gauley-Texier, Cosset, Haramboure, Rambaud, Gresse, Narcon, Gonguet, Ernst and Bonafe. The opera was conducted by Arturo Vigna.

"Coppelia" with its second act, the exquisite ballet of Delibes, followed "Rigoletto," with Aida Boni, Delsaux and Raymond, the music under the baton of Henri Busser. The house was packed, and Battistini recalled many times. The baritone left next day for Monte Carlo, where he is to sing at the Opéra there till the season is over. Jacques Rouché, director of the Paris Grand, is negotiating with Battistini to return here in May and give some special representations. During the four months that the Italian artist has been singing in Paris, crowded houses were the result of any declaration that Battistini was to sing. This man's talent only shone the more at the Grand because of the singers cast in his rôle. Raymonde Arne, new to the world of music, made a very pretty, girlish *Gilda*; her voice is musical and while not yet well poised, the young singer may become a star. She is not, apparently, quite ready for grand opera rôles, however, and would be charming in simpler and less exacting parts.

"Thaïs" drew a large house Thursday last, even though it was announced beforehand that Maurice Renaud would not appear as *Athanael*. The cast included Chenal, Laute-Brun, Montazel, Dagnelly, Lestelly, Dubois and Ernst. Lestelly and Chenal made an entirely religious drama of the piece—something that has not yet been done in Paris. But one feels that Chenal wants to depend upon herself alone for what is in the play, and she succeeds. Throughout the opera she wears but two costumes, and one is only that of a skirt with a veil thrown over it. Lestelly's rich baritone and his fine stage presence were fully appreciated as the priest-monk.

Since the beginning of war, people fell away from attending séances at the homes of music, but during the past year the music public is again interested, and activity around the box office at the Grand and Opéra Comique is quite as it used to be long ago. It is right that the French should rally round their Grand,

for while high pay has been attracting many of the best artists to America during the last decade, the Grand will always hold its own.

A very interesting matinée was that given by Mme. Maude Herlenn and M. Mauguire in their studio Sunday afternoon. Mme. Herlenn is new to the Paris public, but Mr. Mauguire is well known, not only in his own country and England, but he has sung at the Metropolitan and is one of the most polished French interpreters of song of the day. Mme. Herlenn's voice is as clear as a bell, it is bright, fresh, with none of that nasal quality we often detect in the best French voices. As for the baritone, he gets all there possibly is in any song, for his art is supreme as to manner, delivery, and diction.

To Observe Gounod Anniversary

The Schola Cantorum has a large roster of pupils, and the student Sunday concert is becoming a regular feature in music events. The first audition of "la Belle au Bois Dormant," by Lioncourt, will be heard Sunday.

The hundredth anniversary of Charles Gounod will be celebrated in Paris June 16, his natal day, with some of the parts of "Romeo and Juliette," "Mireille," "Faust," "Queen of Sheba," the "Tribut de Zamora."

The Comédie Française had a fête Wednesday, when the 110th anniversary of Victor Hugo was celebrated. "Lucretia Borgia," drama in four acts, with the best talent of the Française, was given. During the first act, music was played, the work of Gervaise. Later, "Chanson du Temps," words by Hugo, music by Falconnier, was given. Scarlatti's songs, words by Victor Hugo, were sung during the fourth act by Marthe Ferrari.

Encourage French Publishers

PARIS, March 8.—Such men as Saint-Saëns, Widor, d'Indy, Debussy, Dukas and Fauré, have banded together to use their influence to encourage the publication and printing of music in France. For many years only German books and sheet music of every description were sold. Since the summer of 1914 nothing of that nature has been crossing the Rhine, and while the demand for music has not been as great as prior to the war, there have been sales, but for a long time some of the editions popular for piano were lacking. Prominent French musicians have collected studies and compositions as well as books of French methods and music, and these were put upon the market recently with such success that the publishers and printers have been encouraged to go at the work in earnest. The music is higher priced than those volumes printed in the

enemy country, but it is thought that when labor is reorganized after the war, the figures will return to their original mark.

The fifth séance of concerts inaugurated by the Université des Annales took place in their hall Friday last with Yvonne Gall, Edouard Risler, Marcel Chailley, Leon Pascal and Louis Ruyssen on the program. The music of Gabriel Fauré was given, and the concert was of the very highest order, for the musicians are the best Paris can afford. Risler is heard all too seldom, and when it is announced that he is to play, tout Paris attends the séance. Risler is probably the leading French pianist, and he has well won the distinction not only by the masterly handling of the instrument, but for his exquisite detail work, his brilliant shading, his poetic interpretation. The Quartet only represented the effect of four finished musicians together, and the audience, which is very familiar with each artist, was very sincere and warm in applause. Yvonne Gall of the Opéra established herself as a good concert singer as well as singer in greater rôles.

The "Damnation of Faust" has had two successful presentations at the Théâtre des Champs Elysées, and soon will follow "Don Giovanni," "Il Barbiere," "Joseph" (Méhul), "Ernani," "Il Ballo in Maschera," "Don Pasquale," "l'Elisir d'Amore," "La Gioconda," "Fedora," and "Andrea Chenier," all to be sung in the original tongue, for the director of the theater, Romano Zanoni, is an ardent Italian, appreciates the beauties of his language, and thinks that the Italian manner of telling the story—especially if the operas be written in Italian—cannot be improved upon.

That same Sunday evening Edmond Clément appeared as "Werther" at the Opéra Comique. Clément has just recommenced his season with the company of which he has been a brilliant star for long years, and he intends singing but one time each of his famous rôles. The tenor made the best of his opportunities as "Werther," and his singing and acting were characterized by that polish and finesse that is part of Clément's interpretation. What dignity and significance there is in each gesture! He was in excellent voice and several times was held up by the applause of the packed house. Clément had an easy victory, though it would have been so no matter who had appeared with him, for the rest of the cast was mediocre.

To Give "Castor et Pollux"

Elsie Janis gave the American soldiers a very amusing "chat" the other evening at the Hotel Pavillion, and then came a fitting program of music, under the direction of Marie Thérèse Brazeau, an American pianist, who has been residing in Paris some time.

The last rehearsals of "Castor et Pollux" will take place next week, and the piece will be produced at the Grand Opéra very soon. Rameau's music will be sung by Germaine Lubin, Vallandri, Caval, Plamondon, Lestelly and Gresse. The orchestra will be conducted by Bachelet. The dancing is to be led by Aida Boni, Urban, Jeanne Dumas, Ave-line, and all the corps de ballet of the Grand.

"Les Contes d'Hoffmann" have been revived at the Opéra Comique with Fanny Heldy, Jean Perier, Marcellin, Brohy and Delamare. The stage setting has been freshened up, and the Venetian scene is the most beautiful ever shown at the house. They are getting ready to present other interesting works at the Opéra Comique. Soon we are to enjoy "L'Attaque du Moulin," with Fanny Heldy in the principal rôle; "Fortunio," with Chazel and Francell; "Maimouna" and "Penelope." Lucien Breval will sing in "Castor et Pollux" at the Grand.

The program offered at the Colonne-Lamoureux Sunday was of a most interesting nature. Vincent d'Indy's Second Symphony; "Hylas et les Nymphes" of Georges Brun, first audition; fragments of "Scems" by Alfred Bachelet; "Les Heures Lolentes," Gabriel Dupont, and "Trois Chansons Ecossaises" of Paladilhe, the latter orchestrated by Busser. The music was under the leadership of Gabriel Pierné, and the soloists were

Yvonne Gall, soprano; Lestelly, baritone, and Rambaud, tenor.

News has reached Paris of the brilliant opening of the Monte Carlo Opera, which took place a few evenings ago. The audience was large, every seat having been taken, and the dressing of the women is said to have been gorgeous. The principal interpreters were Pareto, Battistini, Tito Schipa and Journet.

In a recent issue of *MUSICAL AMERICA* mention was made of "Faust" having been sung at the Grand with Chenal and Renaud in the leading rôles. This was an error; the work was "The Damnation of Faust."

LEONORA RAINES.

MUSIC OF MONTH AT DAYTON

Organ Recital for War Funds—Damrosch Concert for Young People

DAYTON, OHIO, March 14.—Music has played a large part in the demonstration of patriotism in this city, the number of musicales given for the war funds being many and varied in character. One of the most notable of these was an organ recital given Sunday afternoon, March 10, by Henry A. Ditzel at the first Lutheran Church, of which he is musical director. As always when an announcement is made of an organ recital by Mr. Ditzel, the edifice was crowded, an audience of nearly 1000 persons assembling to hear a program of patriotic music. Mr. Ditzel gave the concert as his contribution to the local Red Cross and the Armenian and Serbian Relief Fund.

On the Sunday afternoon previous another concert was enjoyed by a large number of music-lovers who assembled in Memorial Hall to hear Walter Damrosch and the New York Symphony Orchestra in an explanatory talk and concert for young people. The concert was given as part of the educational work of the Dayton Symphony Association and from the success of this and a similar one given last year more will probably be added to next year's course.

E. L. H.

3,000 IN FRESNO "SING"

Event Under Mr. Lyons's Baton Is Fitting Climax to National Song Week

FRESNO, CAL., March 20.—Under the baton of John Henry Lyons, supervisor of music in the public schools, over 3000 persons took part in a community sing recently at the city auditorium as a climax to the National Week of Song. The numbers included national anthems and patriotic songs of the Allied nations and popular songs of America and Europe.

Earl Towner acted as organist, and showed his skill in the way he accompanied the audience in the choruses. The others who took part in the program were Mrs. Zoe Battenberg, Zoe Glasgow, Edith Harvey, Mrs. Leroy Payne, Mrs. R. G. Retallick, Belle Ritchie, Patricia Carpenter, Mrs. Frank Connally, Mrs. A. W. Goodfellow, Mrs. Arch Jack, Mrs. Carl A. Lisenby, Mrs. John Henry Lyons, Messrs. F. W. Docker, A. J. Greaves, Dr. A. H. Jessup, Ivan McIndoo, Sylvester Seago, Dr. C. C. Williams, M. P. Briggs, Wallace Buchanan, J. O. Greenwell, Harold F. Hughes and Gus Olsen.

The schools represented in the children's choir were Columbia, Edison, Emerson, Hawthorne, Jackson, Jefferson, Kirk, Lincoln, Longfellow, Lowell, Washington and Webster.

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HERTZ ORCHESTRA ENDS FINE SEASON

Seventh Year Shows Brilliant Record — Frieda Hempel Again Scores

SAN FRANCISCO, CAL., March 18.—With yesterday afternoon's concert at the Cort Theater the seventh and unquestionably the most brilliant season of the San Francisco Symphony Orchestra was brought to a close, Alfred Hertz directing.

Conductor Hertz is world-famed as an interpreter of Brahms, and he first won his way into the affections of San Francisco music-lovers by his performance of the works of that master, so that the presentation of Brahms's Third Symphony in F Major at this final event was most happy. Three selections from Berlioz's "Damnation of Faust," two of Ippolitoff-Ivanoff's "Caucasian Sketches" and Rimsky-Korsakoff's "Capriccio Espagnol" were, with the "Star-Spangled Banner," the remaining offerings of the well-balanced program.

During Alfred Hertz's term of in-

cumbency as conductor of the San Francisco Symphony Orchestra, that organization has been raised to a standard that renders it comparable with the great orchestras of the country. At practically every event of the season the capacity of the Cort Theater has been taxed. A total of forty-seven concerts was given. The regular series of symphonies numbered twenty-four and ten concerts were included in the regular popular series. Six concerts were played in Oakland, two in San José and one each in Sacramento and Palo Alto. Two concerts complimentary to the members of the Musical Association of San Francisco, the orchestra's maintaining body, were held at the Palace Hotel.

The first mammoth evening concert, given at the Civic Auditorium on March 5, was the most extraordinary event of its type known in the city's music annals, and one that will not soon be forgotten. On this occasion over 10,000 people crowded into the mighty edifice and several thousands were turned away.

Frieda Hempel repeated her success of a week ago on Sunday afternoon, March 17, when she again captured her large audience by her magnificent voice and delightful offerings. Her program was particularly adapted to the display of her vocal charms, the climax being reached in the "Shadow Song" from "Dinorah," to which the flute obbligato by Elias Hecht lent added beauty. This was Miss Hempel's last appearance in San Francisco.

Mme. Serena Swabacker, soprano, gave a charming recital at the St. Francis Colonial ball room on Thursday afternoon for the benefit of the San Francisco Chapter of the Red Cross. She was assisted by Horace Britt, cellist; Elias Hecht, flautist, and Gyula Ormáy, pianist. Mme. Swabacker gave selections in English and French and was particularly enjoyed in "Charmant Oiseau" from the "Pearl of Brazil," to which Mr. Hecht added an exquisite flute obbligato.

gato, and in the Indian song, "By the Waves of Minnetonka," to which the cello obbligato of Mr. Britt gave added charm.

The Pacific Musical Society gave an interesting concert at the Palace Hotel ball room on Wednesday afternoon. Chopin, Arensky, Mrs. H. H. A. Beach, Messager, Herman and Rode were the composers presented, and those appearing on the program were Mrs. Elveth L. van Genns, Miss Ada Clement, Rudolf Seeger, August Wiebalk, Eric Weiler, Herbert Riley, Mrs. Chas. W. Kamm and Roxana Weihe. The society gave its first students' program last week, when several interesting young musicians were presented.

The Mansfeldt Club gave its thirty-seventh recital on Thursday evening at the Palace Hotel ball room. The place was crowded to overflowing with friends of the young artists, who demonstrated the splendid work of their teacher, Hugo Mansfeldt. Marjory E. Young, Esther Hjelte, Lorraine Ewing, Stella Howell and Mrs. Walter D. Brown interpreted compositions by Bach, Beethoven, Chopin and Chaminade, while Mrs. Cedric Wright's violin playing was a delightful

PROMINENT ARTISTS AID IN WORK FOR BLIND

Mme. Mérö, Miss Hölderhoff, Dr. Carl and Mr. Meyn Appear in Aeolian Hall Concert

A quartet of prominent artists presented a program of signal interest at Aeolian Hall on the evening of March 23. They were Mme. Yolanda Mérö, the pianist; Leila Hölderhoff, the soprano; Dr. William C. Carl, the organist, and Heinrich Meyn, the baritone. The concert was given to aid the Blind Men's Improvement Club of New York. The program follows:

Concerto in D Minor, G. F. Händel; Dr. Carl, "Je Suis Titania," aria from "Mignon," Thomas; Leila Hölderhoff, Rondo Capriccioso, Mendelssohn; Prelude, C Sharp Minor,

feature of the evening. In the Beethoven Sonata No. 5 for piano and violin each movement was played by a different pianist, Mrs. Wright playing the entire sonata.

Trinity Church choir gave "Elijah" on last Sunday afternoon. Harold Pracht, who for ten years has served as director, made his farewell appearance on this occasion. The choir is made up of forty trained voices and the oratorio was splendidly sung. The soloists were Mrs. Millie Flynn Gish, Mrs. Leland Brown, Mrs. Eva Gruninger, Easton Kent and Harold Pracht. Benjamin S. Moore was organist.

George Kruger, president of the San Francisco Music Teachers' Association, has returned from a successful concert tour through the state. He was presented by the Humboldt State Normal Lyceum, the Sequoia Club of Eureka and other prominent musical organizations, winning praise wherever he appeared.

Mme. Armand Cailleau recently gave a vocal recital at Camp Freemont, where she delighted the officers and enlisted men with her charming English and French songs. Marguerite Raas was an able accompanist.

E. M. B.

Op. 45, Chopin; Scherzo, C Sharp Minor, Chopin; Mme. Mérö, "The Resurrection," with organ accompaniment, Shelley; violin obbligato, Leon Glasser; "Tryst," Blanche Goode; "My Menagerie," Fay Foster; "Blue Bird," Joseph; Heinrich Meyn. Gavotte (Sonata XII), Padre Martini; Rhapsodie Catalane (with pedal cadenza), Joseph Bonnet; Dr. Carl, "Blackbird Song," Scott; "If You Want to Meet Me, Love," Bingham; "On the Downs" (manuscript), Hausmann; "Solveig's Song," Grieg; Leila Hölderhoff.

Dr. Carl displayed his distinguished gifts to excellent advantage in the concerto, his reading bearing an authoritative stamp. He received applause that was well merited. Mme. Mérö played the first portion of her program artistically, but on account of a sudden indisposition was unable to complete her last set of selections.

Miss Hölderhoff's lovely soprano voice was heard to good purpose, especially in her French numbers. Mary Wells Capewell accompanied her at the piano. Mr. Meyn's first song was accompanied by Dr. Carl at the organ and Leon Glasser played a violin obbligato. Blair Neale at the piano accompanied the remainder of his songs. The concert terminated with extra duets, excellently sung by Miss Hölderhoff and Mr. Meyn in place of Mme. Mérö's unfinished program. Miss Capewell accompanied them.

F. M.

Adele Kates, a pupil of Rudolph Ganz, appeared on Tuesday, March 19, in a concert given under the auspices of the Martha Washington Chapter of Patterson, N. J., in the Auditorium of that city, and offered to an appreciative audience a group by Liszt, Schubert and Schulz-Evler, in all of which she displayed marked technical facility.



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MERWIN HOWE

NEW YORK RECITAL—March 20, 1918, Aeolian Hall

Comment of the Press

"Merwin Howe, a young pianist from Chicago, made his first appearance at Aeolian Hall yesterday afternoon, playing the classic 'three B's'—Brahms Scherzo, Beethoven's F Sharp Sonata, and Bach's Bourree arranged by Saint-Saëns, with other numbers of Schumann, Debussy, Arne Oldberg, and Chopin. Mr. Howe is of modest demeanor on the stage, evidently of musical taste, technically well equipped, without affectation or display. He was heard at his best in the Chopin group, which gave opportunity for 'singing' tone and sincere feeling for melody."—New York Times, March 21, 1918.

"Another young pianist new to our public, Merwin Howe, gave a recital in Aeolian Hall yesterday afternoon. He proved to be a player of considerable technique, musicianly instincts, and serious purpose."—The Globe and Commercial Advertiser, March 21, 1918.

"Program made up with good taste. Facility and sureness chief characteristics. He has a strong tone, rich in nuances, a good foundation for further achievement. Plays with good taste and intelligence—forecasting a promising future."—Deutsche Journal.

Personal Address: 104 West 57th Street, New York City

"Merwin Howe, a pianist, gave his first recital at Aeolian Hall yesterday afternoon. He is a late comer, but even at this stage of the musical season his playing had a fresh charm and was gratefully received.

"Mr. Howe belongs to the class of pianists who give pleasure not by exercising any great technical prowess, but by the discreet use of a poetic imagination. His playing yesterday showed excellent taste and musical feeling. The program included Brahms and Beethoven sonatas and a group of Chopin, all of which were presented with great simplicity and directness of style."—The Morning Telegraph, March 21, 1918.

"His tone was pleasing and he produced some thoroughly musical effects."—The Evening Mail, March 21, 1918.

"Mr. Howe is a good player, and there is no doubt but that he may develop into an unusual one."—The Evening Sun, March 21, 1918.

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BOSTON, MASS.

Carmine Fabrizio, the violinist of sensitive, euphonious tone and polished style, gave an emotional and sympathetic performance with Mr. De Voto of Lekeu's beautiful sonata.—(The Boston Globe, by Arthur Wilson, February 29, 1918.)

PROVIDENCE, R. I.

Mr. Fabrizio appeared before a Providence audience for the first time and made a most favorable impression. He possesses a brilliant technique, and his tone is notably smooth, beautiful and strong. The difficult Wieniawsky Polonaise, in A major, was brilliantly rendered, with compelling spirit and vigor.—(Providence Tribune, November 8, 1917.)

FITCHBURG, MASS.

Mr. Fabrizio was one of the favorites of the evening, displaying commendable technique as well as an ability to interpret the violin classics in a manner to comply fully with the demands of the most discriminating musician.—(Fitchburg Sentinel.)

BROCKTON, MASS.

Mr. Fabrizio is an artist whose experience and ability is unquestioned after he has given one performance. Such a number as the Bach-Kreisler Gavotte, in which he introduced himself, displayed expert technicality; and dexterity and suppleness were shown in other numbers that required his masterly interpretation.—(Brockton Times, March 18, 1918.)

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TOUR BRINGS NEW LAURELS TO VERA BARSTOW, GIFTED VIOLINIST

American Compositions Featured in Recitals—Plays Mrs. Beach's Sonata

VERA BARSTOW, the American violinist, has just completed a short tour through Pennsylvania, where she met with noteworthy success both as a soloist and chamber music performer.

Among the more prominent engagements were appearances before the Twentieth Century Club of Pittsburgh, the Steubenville Lecture Club and at St. Joseph's Academy, Greensburg, Pa., at which latter institution Miss Barstow appeared for the fifth consecutive season.

The tour ended with an appearance before the famous Matinée Musical Club of Philadelphia, when Miss Barstow played all American compositions. Miss Barstow has devoted a great deal of time and thought to building up a répertoire of representative American composers. In Philadelphia she played Mrs. H. H. A. Beach's all too seldom heard Sonata, Op. 34, which she considers one of the finest American compositions written for violin and piano. Other Sonatas played by Miss Barstow on this tour were the Grieg C Minor and the César Franck.

Miss Barstow left last Sunday for a brief Western tour, which will commence at Fort Wayne, Ind., and end at Duluth, Minn., where she has a joint recital with Leo Ornstein.

Immediately after the Duluth concert she will leave for New York, where she



Vera Barstow, American Violinist

is scheduled to play on April 10 at the De Witt Clinton High School, and on April 15 at Carnegie Hall, as soloist with the Banks Glee Club.

The use of the St. Cecilia Club and will be sung for the first time at this concert. The assisting soloist will be Loraine Wyman, soprano, who will sing groups of Old English and Old French folk songs in costume.

Vicarino Admired in Amsterdam, N. Y.

AMSTERDAM, N. Y., March 23.—Regina Vicarino, soprano, was heard for the first time in Amsterdam recently at a recital given by the Century Club. Her pro-

gram included French, English and Italian songs and the Mad Scene from Thomas's "Hamlet." One of her most effective numbers was Bemberg's "Chant Venetien," and she was also greatly applauded after Bachelet's "Chere Nuit." The accompaniments were played by Joseph G. Derrick of Schenectady.

Pauline Michel Scores with Lehigh Valley Symphony in Bethlehem, Pa.

BETHLEHEM, PA., March 20.—Pauline Michel, violinist, who recently graduated from the Institute of Musical Art in New York City, appeared as soloist with the Lehigh Valley Symphony Orchestra at the Grand Opera House on the evening of March 12, offering Vieuxtemps' Fourth Concerto. She was very well received by her audience. As encore to the concerto, she gave a "Gavotte" by Randegger.

H. E. G.

Mme. Namara Sings in Denver

DENVER, COL., March 15.—Robert Slack, manager of the Denver series of subscription concerts, has been experiencing severe difficulties. For his fifth

concert Yolanda Mérö and Zimbalist had been engaged for a joint recital. Zimbalist was obliged to cancel and Mr. Slack secured in his stead Mme. Namara, soprano. Two days before the concert Mme. Mérö's manager wired that severe illness would prevent her coming. Mr. Slack then secured Vera Keplun Aronson, pianist, to appear with Mme. Namara. These substitute artists gave the program last night, arousing admiration. Gail Fairchild Bangs of this city played Mme. Namara's accompaniments.

J. C. W.

Blossom J. Wilcox in Nashville

NASHVILLE, TENN., March 24.—Blossom J. Wilcox, soprano, gave a song recital at Fisk University, Nashville, Tenn., recently, under direction of Miss Jennie Robinson, head of the music department. Myrtle Otis of the piano department was the pleasing accompanist. Miss Wilcox, in personality, voice and well-arranged program, charmed her audience and was accorded hearty appreciation. Her program embraced old English, French and Italian, modern French and English and a group of Irish and Scotch folk songs.

MILWAUKEE MUSICIANS CELEBRATE SEVENTIETH BIRTHDAY OF C. W. DODGE

Pianist Has Played Leading Part in City's Music for Fifty Years

MILWAUKEE, WIS., May 20.—Several celebrations were held to commemorate the birthday of one of Milwaukee's oldest musicians, Charles W. Dodge, who was seventy years old on March 17. Mr. Dodge has taken a leading part in the musical life of Milwaukee for nearly fifty years.

Born in Waupun, Wis., some fifty or sixty miles from Milwaukee, Mr. Dodge began taking an interest in the piano very early in life. He came in contact with some German musicians in Waupun who advised him to go to Germany to study. However, he came to Milwaukee in search of better teachers and began taking piano lessons from Frederick Abel, conductor of the Milwaukee Musical Society. This club took so much interest in the talent of this promising nineteen-year-old pianist that its members proposed to have a benefit concert to take care of the finances of an European trip. A concert was given in the old Academy of Music, which had just recently been erected by the musical club and its large orchestra, together with a number of soloists. Several hundred dollars were raised and the boy prodigy was sent to Europe where he studied three years at the Leipzig Conservatory. From 1867 to 1870 young Dodge was thrown into contact with Moscheles, Reincke and other well-known teachers and pupils of that time. So rapid was his progress on the piano that within a year and a half, at the final concert of the school year, Mr. Dodge was given highest honors, playing with the Gewandhaus Orchestra.

Returning to the United States in 1870, Mr. Dodge settled down to teaching in Milwaukee, where he has remained ever since, except for seven years' residence in Chicago. He was chosen accompanist of the Arion Musical Club, the leading English choral club of the city, for the last forty years. He played for the club in 1878 and has continuously been accompanist for the club for the last twenty years, from 1898 to 1918.

After the visit of John C. Freund, Editor of MUSICAL AMERICA, to Milwaukee which served to stimulate the organization of the Civic Music Association. Mr. Dodge immediately took a vital interest in this new body designed to promote the general welfare of music along all lines in the city. He was chosen a director of the Civic Music Association and also became president of the active Musician's Division of this association. He has taken a leading part in arranging programs for the edification of Milwaukee musicians. He has helped to arrange for free piano lessons at settlements and in scores of ways has fostered a deeper musical interest among all the people of Milwaukee.

Study in America, His Motto

"It is no longer necessary to go to Europe to study," said Mr. Dodge, discussing his European experience. "Now nearly all the world's vocalists and instrumentalists are in this country, performing. The world's best music has moved to the western hemisphere. Here we have excellent teachers and even the



Charles W. Dodge, Veteran Pianist of Milwaukee

much-touted 'atmosphere' which was deemed one of the great privileges of musical life in Europe. America is pre-eminently the place to get the good things in music now. There is no longer any excuse for European training and there was none even before the great war started."

Mr. Dodge gives this mature opinion after his study in Europe and after thorough familiarity with conditions over there while he studied and later. Mr. Dodge was the first Milwaukeean to go to Germany to study music but he is now an enthusiast for things American in music.

Several celebrations were given in honor of Mr. Dodge's seventieth birthday, one of the most unique being a dinner at the home of Edmund Gram which was attended by the leading musicians of Milwaukee and the State. C. O. S.

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Quaker City Hears Brilliant Program by Boston Symphony

Follows Stokowski's Performance with Second Presentation of "Scheherezade" Suite—Lazaro Wins Acclaim in "Rigoletto" Début—Philadelphia Anxious to Hear "Le Coq d'Or"—Olive Fremstad Greeted in Recital

By H. T. CRAVEN

PHILADELPHIA, March 18.—Even the most active "Muck-rakers" were forced to admit that the Boston Symphony's concert in the Academy last Monday night was well-nigh flawless in artistic balance, colorful where the thematic content was romantic, thoughtful and subtly introspective where the musical profundity of the program warranted such a reading.

To lay such a triumph directly to the conductor's gifts is to discount the superb instrumental resources at his command. Even an inferior leader could not wholly come to grief when supported by such an assemblage of artists. Nevertheless, the interpretive asset is not negligible. The Boston orchestra under Wilhelm Gericke sometimes gave extremely dull concerts. Nikisch awoke it to full splendor. Paur gave it "temperament," Fiedler occasionally reflected his rather uninspiring personality in his regime. Muck's unsentimental inclinations have displeased certain emotional appetites, but for all the ironic sobriety of his manner he can illumine his readings with poetry when the justification exists.

This quality was strikingly evident in the "Scheherazade" Suite which concluded Monday's program. There was no eccentricity in this atmosphere of romance, no dawdling over the sentimental passages, no exaggerated fire in tempestuous climaxes. Yet the necromancy of the "Arabian Nights" so marvellously voiced in music by Rimsky-Korsakoff, was enchantingly realized. Good taste perhaps best characterizes the merit of Dr. Muck's performance. Neither rigidity nor over-emphasis could be found in an achievement productive of keen sensuous delight.

The exhibition of superlative art atoned in part for the repetition of this number only two days after the Philadelphia Orchestra had played. Such a practice in general is highly reprehensible. Great symphony orchestras should be above foolish competition. Mr. Stokowski is a great conductor, and he read the Suite with much beauty. His conception was bound to differ from Dr. Muck's. Invidious comparisons in support of either side contribute little to

the advancement of music, which is the "raison d'être of both orchestras."

Furthermore, such tactics are a waste of artistic energies. It should be possible for Mr. Stokowski and Dr. Muck to refrain from doubling up on any number throughout an entire season. There is plenty of good music to go round, and the public is entitled to variety, which also means progress.

The Brahms Third Symphony was the "Bostons'" symphonic offering. The stately beauty of the first movement and *finale* of this masterpiece were eloquently expressed. By way of contrast, the less heroic portions had all the serene poetic charm of a spring dawn.

A lack-lustre performance of "The Star-Spangled Banner" began this last Boston Symphony concert of the season here. That Dr. Muck, after irritating his audiences with such a treatment of the national anthem can later arouse them to enthusiasm for his art sharpens the distinction between the man's indisputable genius and his much-discussed personality.

Lazaro's Philadelphia Début

Hippolite Lazaro's vibrant top notes evoked cyclonic applause from an overflowing upper tier at the Metropolitan last Tuesday evening, when the Spanish tenor effected his début here in "Rigoletto." There was less evident fervor in the lower parts of the house. Box holders and parquet occupants, however, were deeply interested in the display of a young, fresh, clear operatic voice, and the general downstairs verdict was that, with training and the development of a better method, Señor Lazaro will prove a valuable acquisition for Mr. Gatti. It was recalled that Caruso himself has richly profited by his association with the world's greatest operatic organization. His polished technique of to-day was only partially foreshadowed on his début here in this same rôle of the dissolute Duke in the Academy some thirteen years ago.

Señor Lazaro entered into his part with the glee of youth. He revelled in his own top notes and poured forth his ringing upper tones with reckless prodigality. "La Donna Mobile" was not his most effective number. The beauty of his voice was much more strikingly disclosed in the Quartet. Perhaps the celebrated air about feminine frailty is best suited to a lighter lyric tenor. The writer can recall no one who ever sang

it more charmingly than Alessandro Bonci.

The performance as a whole had several features of conspicuous merit. Chief among them was the *Jester* of Giuseppe de Luca, who conceives his portrait along traditional yet compelling histrionic lines and sings the music with sterling dramatic fluency and eloquence. This baritone seems to improve with each visit here. His presentation of *Marouf* is awaited with much interest by Philadelphians alive to his significant artistic development.

Maria Barrientos, the *Gilda*, is said to have been slightly indisposed. Doubtless the report is correct. Certainly she sang with much more effort than on previous occasions here, and although her tones were pure and gratifyingly true to key, notably in the upper register, there was little volume to her lyricism and she was extremely cautious in handling the vocal embroidery of this spectacular part. Visually she was a welcome relief after the mature and buxom *Gildas* regrettably common in opera.

The *Sparafucile* of Jose Mardones was impressive in its opulent sonority and melodramatic vigor. The part has not been so well sung here since Arimondi ranked among the great bassos. Sophie Braslau's charming contralto won unwanted consideration for the small rôle of *Maddalena* and she effectively enriched the effect of the fourth act quartet. Minor rôles were sung by Rossi, Bada, Egner, Laurenti and Borniggia. Papi conducted the inextinguishable old score with respectful appreciation.

The large audience enjoyed itself hugely. The Philadelphia public has come to expect a "Rigoletto" performance each year, and save for a gap following the departure of Titta Ruffo and the Chicago company this wish has been granted for many a season. The popularity of the work far transcends that of "Trovatore" or "La Traviata."

Many Artists Greeted

Jascha Heifetz's third appearance at the Academy on Thursday afternoon provoked a remarkable furore. Appreciation of his talents approached the quality of frenzy. The encore "fans" kept him playing for a half hour after the conclusion of the regular bill and then fully half the vast audience followed him up Broad Street to the Bellevue-Stratford, blocking traffic and behaving very like a mob. With considerable difficulty, the violinist extricated himself from his massed admirers and retreated into the hotel.

His program, though exquisitely played, was still not so reflective of the breadth of his musical gifts as could be desired. His offerings were in the main of a frankly popular nature. They revealed wonderful depth and sweetness of his tone without calling imperatively on the full measure of his interpretative talents. Aside from the extra show piece encores, he submitted Handel's Sonata in E Flat Major, the Mendelssohn Concerto, originally booked for an earlier recital; the Chopin-Auer No-

turne in E Minor, the Brahms-Joachim Hungarian Dance No. 7, the Mendelssohn-Achron "On Wings of Dance," Paganini's Caprices, Nos. 13 and 20, and Sarasate's "Zigeunerweisen."

Temporarily an exile from opera on account of the anti-Wagner ruling, Olive Fremstad made her first appearance of the season here at the Philadelphia Orchestra concerts on Friday afternoon and Saturday night. The lyric-dramatic sincerity of two of her offering clearly attested how much grand opera is now losing without her services. Her magnetism, vital personal charm and acute sense of atmospheric values were vividly manifested in a romantic interpretation of Liszt's picturesque aria "Three Gipsies." The number was sung in English and the clarity of her diction was welcome proof that her recent study of the Wagnerian works in our vernacular, preparatory to their possible production next season, has been extremely profitable. Her other Liszt number, "The Wanderer's Night Song," with the original German text, was sung with telling rare poetic feeling. It is unfortunate that less admirable artistry marked her delivery of Mendelssohn's "Infelice," her first selection. There is a good deal of old fashioned fustian in this artificial concert piece and moreover its range is far too high for a voice that once ranked among the world's most lustrous contraltos. The splendor of her subsequent achievements served as compensation, but the unwise of so unsuitable an aria at the outset was all the more apparent.

Mr. Stokowski paid his third Brahms tribute of the year with the first and perhaps the noblest of the four masterly symphonies. The work was majestically read, with serene loveliness in the first three wondrously complex and inexhaustible movements and with ennobling eloquence in the finale where the vagueness is dissipated in glorious instrumental song. The "Rienzi" Overture, read with dramatic fire, closed the concert.

Any lingering hope that the conductor would submit the regularly billed all-Wagner program on Friday afternoon and Saturday night of this week is now dispelled in the announcement that an exclusively Russian concert will be given. If international politics is thus so strictly considered in art, may not this testimonial to Slavic music also be of questionable propriety? What shall be done about Russian music if our ally Japan takes up arms in Siberia?

Of course, in the whole absurd situation chauvinistic public sentiment is a prime offender. But with the loyalty of Mr. Stokowski and his entire orchestra so far beyond imputation, it does seem that a little artistic tolerance might be invoked. Walter Damrosch is unafraid of the Wagner bogie and it is safe to forecast that not a ripple of protest will be forthcoming when, save for Galli-Curci's interpolations, the New York conductor devotes an entire program to the anti-Prussian revolutionist at the concert here on April 3.

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Daily Practice Best Begun With Memorizing, Finds Frances Nash

Talented Young American Pianist Employs Memory Work to "Oil Up" Mental Machinery at Beginning of Day's Work—Technical Exercises to Finish With—Modern Music Easiest to Memorize—Is Deeply Interested in Native Compositions

"YES, I am very much interested in American compositions and am eagerly on the lookout for what is good in the field."

Frances Nash, comfortably ensconced in a big easy chair, looked at the visitor with a frank, winning smile. The music room, in which we sat, would rejoice the heart of any pianist with its soft harmony of colors and atmosphere of repose. The little pianist glanced at the piano desk as she continued: "I think MacDowell is our greatest composer—so far there has not been much said, since his time, or if there has I am not familiar with it. I have, there on the piano, two of the great works of MacDowell, the "Eroica" Sonata and the Second Concerto. I am doing them both and shall play the former early next season with the Philadelphia Orchestra, at the Worcester Festival. It is a beautiful work and I love it.

"I find some modern music much easier to memorize than the classic or romantic. Debussy, for instance, goes very quickly with me while MacDowell, on the other hand, is much more difficult; even the shorter compositions of MacDowell are not so easy to fix. Then turning to music a little farther back, I find Chopin and Schumann far more difficult to commit to memory than the moderns. Schumann, for me, is hardest of all, with Chopin not far behind."

The musical training of Frances Nash forms a unique instance, quite apart from the general method of procedure for, though some of her teachers are exceedingly well known, she did not seek out a great master-teacher to remain with him until ready for a public career, nor was she even "polished off" by some world-renowned teacher. She has studied in both America and Europe, it is true, but always with a sincere effort to find the means and channels best suited to her particular gifts, rather than the fame of the teacher.

Method of Practice

"As to practice, I work about four hours a day. I do not begin with technique, as most players do, for to me it seems best to start with the hardest thing I have to do, memorizing. When one begins in the morning the mental machinery needs to be 'oiled up' until it is able to run easily, so, as a starter, I take up memory work. It is a rather slow process—a small passage at a time, say a section or a group of four measures, first right hand, then left, and afterwards both together. It is all concentration. When I can see the notes before me I know the piece. How much can I do in a day? A page, at least; of modern music it may be considerably more; it all depends on the piece. Bach is slow work, while Debussy goes quickly. The daily technical practice is put at the end of the day, but, while technique

of course demands concentration, certain things go like clockwork—through constant repetition they do not require such strenuous application as does the memorizing. This plan gives me such a contented feeling, for I know that in the first hours of the day I have accomplished some of the hardest tasks and so can relax a little at the end. This is, of course,



Photo by Victor Georg
Frances Nash, Brilliant American
Pianist

only my way of working and might not accomplish so much for anyone else."

Miss Nash, now in her third concert season, has won much serious recognition and success. She is forging steadily ahead, playing better and doing bigger things at every appearance. In addition to two appearances in New York City this season, and several in the surrounding territory, Miss Nash has made an extensive tour of the Middle West and South and, during the present month, will make a second Southern tour, returning to New York for a recital on April 13, and then continuing north and west for spring engagements. The young pianist is now weighing an offer on a South American tour of thirty concerts, beginning in early June. F. V.

Helena Marsh, contralto, has been engaged for the Richmond (Va.) Festival.

N. Y. SYMPHONY ENDS SEASON

Many New Works by American Composers on This Year's Programs

The season of the Symphony Society of New York just completed has been one of the most successful in the thirty-nine years of its existence. Forty-seven concerts were given in New York and Brooklyn, including sixteen Sunday afternoon concerts in Aeolian Hall, eight Thursday afternoons in Carnegie Hall, eight Saturday evenings in Carnegie Hall, six Symphony Concerts for Young People in Carnegie Hall, four Symphony Concerts for Children in Aeolian Hall and five Saturday afternoon concerts in the Brooklyn Academy of Music.

Plans for next season include the regular concerts in Aeolian and Carnegie Halls, the Symphony Concerts for Young People and the Symphony Concerts for Children.

In planning his program for the year Walter Damrosch, who completed his thirty-third year as conductor of the Symphony Society, did not neglect the American composer. Six works by American composers were brought out for the first time by Mr. Damrosch: Edward Burlingame Hills' "Stevensoniana"; George F. Boyle's "Symphonic Fantasie"; Leo Sowerby's Overture, "Comes Autumn Time"; Horatio Parker's song, "The Red Cross Spirit Speaks," sung by Mme. Homer, and Walter Damrosch's special scores for the Greek plays, "Electra" and "Medea." More than fifty different composers were represented on forty-two programs of the Symphony Society in New York.

BOSTON HEARS IRMA SEYDEL

Young Violinist Triumphs in Concert with Symphony Orchestra

BOSTON, March 9.—At the Boston Symphony concerts of last Friday and Saturday, Irma Seydel, the brilliant young violinist of this city, made her first appearance with the orchestra in Symphony Hall. Miss Seydel has before now been heard as soloist with the orchestra in other cities. She played the Saint-Saëns B Minor Concerto and in her performance of it again revealed her many attributes of the accomplished artist. She plays with maturity and breadth of style and with an authority that evolves only from a sound and secure foundation.

Dukas's Symphony in C, played for the first time in Boston, and two compositions of Sibelius, "Pohjola's Daughter" and "Night-Ride and Sunrise," completed the program. Dukas's Symphony was received with enthusiasm, despite its length, while the audience was equally responsive, if not more so, to Dr. Muck's reading of the Sibelius music.

W. H. L.

Worcester Pianist Enlists in Cavalry

WORCESTER, MASS., March 11.—Herbert Wellington Carrick, one of Worcester's most gifted younger musicians, has enlisted in the U. S. Cavalry. He has just passed his twenty-first birthday and has been in Boston for more than a year, pursuing his studies in piano under distinguished instructors. Mr. Carrick is known not only in Worcester, Boston and surroundings, but a couple of years ago he made a most successful concert tour of the Middle West. His playing has created much interest among musical people in Boston, who regret to see him give up his work at this time.

T. C. L.

Camp Devens's Band Gives Concert at Fitchburg

FITCHBURG, MASS., March 16.—The 301st Regiment (Boston's own) Band of Camp Devens, Ayer, Mass., gave a concert here last night in City Hall before a large and appreciative audience. The band is under the direction of Albert Stoessel, a violinist and composer of note, who formerly was associated with George Copeland, pianist and who, but for the call to service, would have acted as concertmaster of the St. Louis Symphony Orchestra this season. The band was assisted by Sergeant Carleton Beals, former musical comedy star. L. S. F.

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SEC'Y DANIELS LAUDS HIS SINGING SAILORS

Striking Demonstration in New York of Musical Work Done at Pelham Bay Naval Reserve

When Secretary of the Navy Josephus Daniels spoke to the great audience in Madison Square Garden week before last at the military and naval meet—a three days' event arranged for the benefit of the Women's Overseas Hospital work—he said that he didn't know whether to compliment the navy men most for their drilling or for their singing.

The fact of the matter is that this unique exhibition afforded a striking showing of the genuinely fine work which the Pelham Bay Naval Reserve men are doing in the way of becoming singing sailors.

Percy Hemus, the baritone, who has been training the men at this naval station, was on hand to conduct the singing of his men, 1000 strong, and much of the credit for the success of the undertaking went to him.

One of the features of the program was a singing contest engaging the efforts of four battalions, who sang the "Tulip and Rose" and "Sweet Adeline" with a remarkable body of tone and considerable choral efficiency. Mr. Hemus' men sing in four part harmony and they have no objection whatever to "barber shop chords." There was a surprise in store for the big audience when the seven officers, including the highest of the force, joined in a chorus all by themselves, demonstrating that the "buddies" are not the only ones who have learned to express themselves in song.

Another striking feature of the event was the singing of "Tramp, Tramp, Tramp, the Boys Are Marching," done as the men marched around the big arena.

Sousa and his massed bands from the army and navy provided stirring instrumental music for the meet.

New York Community Chorus to Sing "Messiah"

The New York Community Chorus, Harry Barnhart, conductor, is to sing Handel's "Messiah," in April, free to all. These presentations are not to be given in the usual sense of an oratorio production, but as a quadruple affirmation of the great truths embodied in the "Messiah." All singers who are familiar with the "Messiah" are cordially invited to join with the Community Chorus in these events, the dates and locations of which are shortly to be announced. Rehearsals are being held regularly on Friday evenings at the Chalf School, 163 West Fifty-seventh Street, and singers, as well as visitors generally, are welcome.



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SIR THOMAS BEECHAM'S SPRING SEASON OF OPERA IN LONDON OPENED WITH "FIGARO"

Performance Occurs on Saturday Crammed With Music Events—Mozart Work Followed in Evening by Admirable Production of "Aida"—Carl Rosa Company's Four Weeks' Season in Glasgow Proves Highly Successful—Sir Frederick Cowen Accepts Professorship at Guildhall School of Music—Winifred Purnell Makes Promising Début in Piano Recital—Cotterall Quartet Heartily Welcomed in Concert

Bureau of Musical America,
12 Nottingham Place,
London, W. 1., March 4, 1918.

LAST Saturday brought a great variety of music. The Royal Choral Society was heard at the Albert Hall; the Chappell Ballad at the Queens Hall; Victor Benham at Aeolian Hall; Murray Lambert at Wigmore Hall, and at Drury Lane Sir Thomas Beecham inaugurated his five weeks' spring season with a charming performance of "The Marriage of Figaro." Frederick was Figaro, with Miriam Licette as the Countess, Bessie Tyas as Cherubino and Desiree Ellinger as Susanna, Fred Austin as the Count and Robert Radford as Bartolo, the second parts being in the capable hands of Olive Townend, Gwen Trevitt, Alfred Heather and Powell Edwards, with Percy Pitt at the helm.

In the evening Sir Thomas himself took command for a remarkably fine performance of "Aida," with Rosina Buckman, Edna Thornton, Frank Mulings, Robert Parker, Norman Allin and Foster Richardson in the chief parts.

The Royal Choral Society began its concert with a selection from Handel's

"Israel in Egypt," and its mighty choruses were delivered with magnificent effect. The soloists were Carrie Tubb, William Boland, Graham Smart and Norman Allin. Then Vaughan-Williams' "Sea-Symphony" was much enjoyed with Carrie Tubb and Norman Allin as soloists. The last number was Stanford's "Songs of the Sea," which were well sung by Norman Allin.

At the Chappell Ballads there was also a big audience. The program was largely drawn from Sullivan's music and under Alec McLean the Queens' Hall Light Orchestra gave delightfully crisp performances of excerpts from "The Mikado," "The Yeoman of the Guard," "Henry VIII," "The Gondoliers" and "Iolanthe." Mignon Nevada was loudly encored in "Poor Wandering One" from the "Pirates of Penzance," and George Parker was splendid in "Ho! Jolly Jenkins." For the rest of the program Ben Davies, Kirkby Lunn, Carmen Hill, Joseph Cheetham and Arthur de Greef were the chief artists and encores were more than usually the order of the day.

Murray Lambert, a pupil of Editha Knocker, gave her third violin recital in Wigmore Hall and enhanced the good opinions already gained by her for excellent programs, excellently played.

Margaret Fairless gave the second of

her violin recitals and again proved that, young as she is, her technical equipment is sound. She gave a remarkable performance of Bach's unaccompanied Prelude and Fugue in G minor and Mozart's Concerto in A.

The Guildhall School of Music is in luck, for Sir Frederick Cowen has just accepted a professorship therewith. His operas and songs are too well known to need naming.

G. T. Pattman, the Glasgow organist, and his great electric organ have just paid their third visit to Southend, and during raid week have had full houses.

SUCCESS FOLLOWS THREE OPERA FORCES

The Carl Rosa Company is having a highly successful four weeks' season in Glasgow and will there revive Hamish McCunn's opera, "Shamus"; The O'Mara Opera Company is doing a "roaring trade" all over Ireland, and the H. B. Phillips opera season in Liverpool seems an "obstinate success." Mr. Phillips has just engaged Jessie McLennan for the rôles of Leonora and Elizabeth and report speaks highly of her. She is one of Emma Nevada's best pupils.

One of the successes of the matinée given at the Palace Theater in aid of King George's Fund for Sailors was the singing of "Mary, Mother" by Joseph

Cheetham. It is a new song composed by Reginald Hunt to the words of Nigel Drake. The whole of the proceeds from the sale of it will go to the fund.

Muriel Foster intended giving a song recital last Wednesday afternoon in Wigmore Hall, but owing to indisposition she was unable to bear the whole weight of the program and the help of the Philharmonic String Quartet was called in. Perfect performances of the Beethoven Quartet in G and Frank Bridge's "Sally in Our Alley" and "Cherry Ripe" were given. However, in all she did sing Miss Foster was excellent and many thanks are due to her for reintroducing Debussy's "Trois Ballades de François Villon" and an attractive new song by Herbert Fryer, "Virgin's Cradle Hymn."

Winifred Purnell, a young Australian pianist, made a most promising début in Aeolian Hall, playing a program of quite excessive length with great power, technical ability and understanding. Opening with Chopin's Twenty-four Preludes (during which many of the audience were kept out of the hall for some forty minutes) and following with Liszt's long Sonata in B Minor, the player passed on to MacDowell's Third Sonata and to pieces by Debussy, Widor and Saint-Saëns, in all revealing her entire mastery of her instrument. *En passant*, it may be said she had some difficulty in being allowed to come over from Paris and it was not until the Prefect of Police was assured she was playing no Teutonic music with the exception of Liszt that he would grant her a permit.

The London String Quartet gave a very fine concert in Aeolian Hall last Friday. Its performance of Ravel's Quartet was perfect in rhythm and tone, and the rendering of Brahms's G Minor, with Ethel Hobday at the piano, was equally fine.

At Leighton House Ravel's Trio in A was excellently played by Defauw, de Vlieger and Jonger following a lecture on "The French Tradition from Couperin to Ravel," delivered by Edwin Evans. The performance of Couperin's "Concert Royal" was equally good, with its charmingly simple and effective melodies.

IMPRESSIVE MEMORIAL SERVICE

The fine record of valour of the Welsh troops has again been honored by a "Flag Day" and also a very fine musical memorial service at Holy Trinity Church Sloane Square. The first battalion crossed to France in August, 1915. Their band was in attendance at the service and a choir of some forty voices, provided from the various regiments, and Ben Davies sang two solos, "Be Thou Faithful," from "St. Paul," and "Land of My Fathers." Chopin's "Funeral March" played the congregation in and then hymns were sung, "Bydd myrdd o rhyfeddodan, Diev mawr y rhyffefofan," (Great God of Wonders! All Thy Ways), and "Beth sydd imi yn y bid." H. R. H. the Prince of Wales was present and Sir Henry Streatfield represented the Duke of Connaught, as well as the commanding officers of the Coldstream, Scots and Irish Guards.

Last Monday a very hearty welcome was given to the Catterall Quartet, whose guiding spirit is well-known here and with the Halle Orchestra in Manchester as one of our finest leaders. They opened with the Beethoven Quartet in E Flat, whose many difficulties were as nothing to them. They also played Joseph Speight's quartet "Some Shakespeare Fairy Characters," and the Dvorak Quintet in A, with Mrs. Roland Smith at the piano.

Isador Epstein is something of an anomaly—a fine solo pianist and a good composer and one of our best teachers. Not only do his pupils receive wonderful technical equipment, but so keen are his artistic sympathies that their individual gifts and personalities are developed to the utmost. To attend his pupils' concerts is to be sure of an interesting afternoon, for the programs are well chosen from British composers and each played by a gifted pupil according to his own reading. Mr. Epstein was entirely educated in England and held scholarships at the Guildhall School of Music and the Royal College of Music, but later he went, by special invitation, to complete his studies with Busoni, who had heard him in London. On his return he played with the Queen's Hall Orchestra at the Promenade Concerts and later was secured by Sir Henry Wood for five successive seasons. He has also played with all the leading provincial orchestras and before H. M. the Queen of Spain, H. R. H. Princess Henry of Battenburg and at Cumberland Lodge before Princess Christian.

Ruth Cramer and Janet Jackson give their second program of play-dances at the Princess Theater on the afternoon of April 4.

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J. W. F. Leman has this season been selected as the new conductor and he in turn has chosen a large symphony orchestra of skilled musicians.

Interesting programs are in preparation and the season's opening, which occurred March 19, was a gratifying success for the new and efficient conductor. Mr. Leman is a splendid musician; aside from the duties and responsibility of the new post, he is and has been a member of the Philadelphia Orchestra for many years, has an exceptionally large class of private pupils, among whom are many talented violinists well known to Philadelphia audiences, is instructor at the Y. M. C. A. School of Music and conductor of the Apollo Orchestra of Philadelphia, an organization of professional musicians; the Bethany, the Y. M. C. A. and the West Philadelphia Symphony Orchestras. Leonard Epstein will be the assistant conductor at the Steel Pier.

TROY SOCIETY IN CONCERT

Evelyn Scotney and Annie Louise David Greeted as Soloists

TROY, N. Y., March 22.—The Troy Vocal Society gave the first concert of its forty-ninth season last night in Music Hall and presented a splendid program, conducted by Christian A. Stein. The society opened the concert with "The Star-Spangled Banner," followed by "Prayer of Thanksgiving," by Kremser, and closed with Mme. Scotney assisting in singing "Omnipotence," by Stevenson. The chorus numbers were "Forest Harps," by Schultz, and "There's a Long, Long Trail," by Elliott, with Walter Totty and Joseph Calhoun, tenors, singing the incidental solos.

Mme. Evelyn Scotney and Annie Louise David, harpist, were assisting artists and delighted their hearers. Mme. Scotney used the Polonaise from "Mignon" as the medium of displaying



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the remarkable warmth and tenderness of her voice. "Chant Hindu," by Kerkhoff, followed. The second group was four French songs with harp accompaniment by Miss David. As an encore she gave the "Shadow March" of Del Rio. Miss David's contribution to the pleasure of her audience was the "Spinning Song," by Zabel; a Spanish Dance, by Tedeschi, and a Beethoven Minuet as an encore. Herbert C. Selier was accompanist for Mme. Scotney. W. A. H.

MISS HEMPEL IN LOS ANGELES

**Many Concert-Goers Welcome Soprano
—Club Programs Numerous**

LOS ANGELES, CAL., March 18.—The stellar attraction in Los Angeles and, in fact, in all Southern California cities of any size during the past week was Frieda Hempel. She was awaited with more than ordinary interest, not so much because of her place in the Metropolitan Opera Company, as because the phonographic records of her voice had introduced her to thousands of music-lovers.

Miss Hempel drew an audience that filled Temple Auditorium. Her principal number and the one awaited with most interest was the Proch "Theme and Variations." The more florid numbers were more successfully given than the recital lieder.

That the most of the program was sung in English was welcomed by the audience, entirely apart from any patriotic considerations; as even a weak translation is better than a good foreign tongue, non-understandable by the audience, for certainly one may be able to catch a few English words.

Miss Hempel's audience was so large that she was engaged for a return concert on March 23. Her first recital was on the Philharmonic series.

Paul Eisler, Miss Hempel's accompanist, spent about a year here at the time he was assistant director and chorister for Alfred Hertz in the presentation of Parker's "Fairyland," when it won the \$10,000 prize offered through the Federation of Music Clubs.

Conductor J. B. Poulin led the Woman's Lyric Club through its second concert of the season last Thursday night at Trinity Auditorium, before a large audience. The principal numbers were "Lygeia," by Arthur Foote; "Capri," by Bassett (incidental solo by Helen Tappe); "The Wish," by Charles Wakefield Cadman, and "Nature's Resurrection," by Woodman. Two local numbers were given, "Dew Drop," by Charles H. Demorest, and "Under the Pines," an arrangement from Monimia Laux Botsford, by Henry Schoenfeld.

The incidental soloists of the evening were Margaret Bryson, Kie Julie Christian. Mrs. Walter Boyd, Helen Tappe and Mrs. O. L. Anderson. Margaret Goodwin, soprano soloist, was heard in songs by Herbert, Salter and MacDowell.

The Saint-Saëns Club gave its first recital of this year at the Ebell Club last Friday night, with Constance Balfour assisting. The club is composed of Edwin H. Clark, first violin; Carroll Shirley, second violin; Carl Angeloty, viola; Michael Eisoff, cellist, and Will Garroway, pianist. The program opened with a Beethoven String Quartet, Op. 18, No. 4. An Arensky slow movement for quintet was in the center of the program and it closed with a Saint-Saëns Quintet, Op. 14.

Mrs. Balfour sang two groups of songs

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from Perronet, Lehmann, Foster, Spross and Edwin H. Clark, the director of the quintet, and made her usual pleasing impression on her audience.

This quintet is entirely financed by William A. Clark, Jr., and no admission fee is charged at the door. The entire purpose is to advance the general interest in quintet and chamber music in general, with incidental soloists in the way of variety.

Another of the Hope-Rosenfeld-De la Plate sonata concerts reports a good audience at Blanchard Hall. Mrs. Hope is pianist, Josef Rosenfeld is the violinist and Charles H. De la Plate, the baritone soloist of St. Vibiana's Cathedral. W. F. G.

HEAR ALBANY MENDELSSOHNS

Club Gives Red Cross Benefit—Gives New Song by Alfred Hallam

ALBANY, N. Y., March 22.—The Mendelssohn Club gave a popular concert Saturday evening in the Auditorium of the State Educational Building as a Red Cross benefit. The twelve songs given by the club were selected by vote of the patrons in obtaining advance tickets and were limited to numbers previously given at the club concerts. The incidental solos in the club offerings were sung by Lieut. Roger H. Stonehouse, Howard Smith, Edgar S. Van Olinda, Otto R. Mende, Edwin B. Parkhurst and Frank G. Russo. Dr. Frank Sill Rogers was director and Harry Alan Russell accompanist. Elizabeth St. Ives of New York, who has recently been engaged as soprano soloist at the First Presbyterian Church of Troy, was assisting artist. Her opening number was an aria from Verdi's "La Forza del Destino," followed by a group of four songs, in all of which the young singer made a most favorable impression. Ralph Bruyn Angell of Troy was at the piano for the soloist's numbers.

Alfred Hallam's new song, "New York, I Love You," was sung for the first time at the rehearsal of the Albany Community Chorus on Monday evening at the

auditorium of the State Educational Building. The music is by Mr. Hallam and the words by James Riley of the State Architect's office, and dedicated to Governor Whitman. The poem of Dr. John H. Finley, Commissioner of Education, "The Red Cross Spirit Speaks," which has been set to music by Horatio Parker of Yale, was also sung by the chorus. Lelah I. Abrams, harpist, played several numbers, including "The Waltz of Albania," composed by her teacher, Van Vechten Rogers of Albany.

The piano pupils of Frederick Bowen Hailes gave a recital Saturday afternoon at the Calvary Baptist Church, assisted by Viola Gunzel, soprano; Robert W. Fivey, bass, and Raymond Zwack, violinist. W. A. H.

Leopold Auer and Eddy Brown to Give Chicago Recitals on Same Day

To play in opposition to his old teacher, Leopold Auer, is an experience which Eddy Brown little anticipated during the years he was toiling in Petrograd under the tutelage of that famous master. But in Chicago on April 14, when Mr. Brown will be filling a recital engagement, Mr. Auer will be playing at another hall. To show that there is no hard feeling, however, Professor Auer and Mr. Brown will make the journey together from New York to Chicago and stop at the same hotel. They are more than good friends; in fact, Eddy Brown's reverence for the older man is only equaled by Professor Auer's affection for his former pupil. Since Professor Auer's arrival in America, he and Mr. Brown have been much in each other's company, and their joint presence at theaters and concerts has frequently been noted.

Camp Upton Troops Applaud May Mukle

May Mukle, the English cellist, played a program for the men at Camp Upton on March 16. Miss Mukle's half dozen numbers were received with unbounded enthusiasm and appreciation.

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ST. PAUL, MINN., March 18.—If St. Paul does not bring forth a People's Choral Union and a City Symphony Orchestra it will not be for lack of vision nor of intention on the part of Commissioner of Education Albert Wunderlich and Superintendent of Schools C. E. Hartwell. These gentlemen, believing that nothing which children receive during their years of schooling gives more lasting pleasure through life than a knowledge and appreciation of music, have given their authority to the expansion

During the recent Opera Season **Boston voted first place** among the men of the Chicago Opera Company to

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3—The Globe's opinion includes: . . . He sang admirably as an artist, not merely as an Italian baritone. . . . in all, a brilliant impersonation.

4—The Post's opinion concludes: . . . The applause could not be denied, and the concluding passage had to be repeated over again. . . .

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peared to be the object of the singer's intentions. Songs by Erlanger, Debussy, Duparc, Coquard, Rachmaninoff, Arensky, Korbay, Fisher, Elgar, Grant-Schaeffer, Carpenter, del Riego, Lie and Grieg were used. Mrs. Katherine Hoffman was accompanist, except for the Murdock songs.

This appearance of Miss Fleener was her second this season, the first being before the Schubert Club in a recital with Margrethe Pettersen, pianist, and Mrs. John L. Whitaker, soprano, in Junior Pioneer Hall, with every seat occupied and every auditor obviously appreciative of the contributions of each artist in a successful program. F. L. C. B.

DEVOTES EVENING TO POLAND

Stojowski Gives Lecture on Native Country and Plays Polish Works

Sigismund Stojowski, the Polish pianist, appeared at the MacDowell Club on the evening of March 19, giving a lecture on "The Resurrection of Poland" and later playing a short program of Polish music. Mr. Stojowski outlined in an interesting way the unfair deal which Poland had always had from all the nations of Europe and concluded by saying that the United States was sponsor for Poland in the world's peace.

The musical program consisted of two numbers by Paderewski, numbers by Zelenski, Noskowski and two of his own compositions, repeated from his recent recital in Aeolian Hall. Mr. Stojowski played with all his accustomed finish and was much applauded by the audience.

J. A. H.

Oscar Spirescu, conductor of the Strand Symphony Orchestra, presented at the Afternoon Concerts during the week of March 24 two Hungarian Dances, by Brahms, and Litoff's "Robespierre."

MORE TRIUMPHS for HEINRICH GEBHARD

BOSTON POST, OCTOBER 31, 1917. By OLIN DOWNES.

His performance was engrossing because of its musicianship, its ripened individuality, its technical adequacy and its tonal charm. He is now one of the few pianists to whom a hardened concert-goer listens with real pleasure.

In Mr. Gebhard's performance there was the essential nobility of proportion and spirit, and the shadowy, mystical richness of Franck's unique harmonic scheme. Mr. Gebhard interpreted Chopin with sensitiveness and imagination; he gave Tschaikowsky's dance its duly humorous and unvarnished, peasant character; he played Liszt's fantasy on the quartet from "Rigoletto" with a warmth, color and verve that made it not difficult to visualize the singers and respond to the stress of their song.

BOSTON TRANSCRIPT, DECEMBER 7, 1917.

His sure, clear and graded touch elicits fine coloring in the performance of "impressionistic" music; his rhythmic accent, whether muffled and suggestive or biting and pungent, is always stirring; he possesses innately the musician's instinct, the direct emotional response and instantaneous application. Surely, he can impart the mood and the voice of romantic lyricism in a way that leaves the technical side forgotten. * * * He set the melody in lustrous clarity against a smooth and vitalizing base, and the balance of emphasis was intuitively perfect.

Of Chopin, the scherzo in C-sharp minor was again peculiarly suited to Mr. Gebhard's incisive, positive, highly colored style—the melodic chords in the bass standing out in strong and resonant contrast against the recurring, descending figures, equally well chiseled. Still more vivid in color was his playing of Ravel's "Jeux d'Eau."

Of Beethoven's Sonata, many of its moments Mr. Gebhard finely caught, particularly in the middle portion of loneliness and longing.

NEW YORK HERALD, JANUARY 18, 1918.

Mr. Gebhard played brilliantly and with dramatic fervor.

WORCESTER MORNING TELEGRAM, FEBRUARY 13, 1918.

Heinrich Gebhard proved himself fully on a par with the most noted pianists who have appeared in Worcester. He performed in a manner that left his listeners thrilled and with a keen desire to hear him play again.

THE DARTMOUTH, FEBRUARY 28, 1918. By PHILIP GREELEY CLAPP. (Dartmouth College.)

He is in secure possession of an established reputation as one of the most versatile of American players. The beauty of his touch and the clarity with which he makes melodies stand out are pre-eminent among the qualities on which his well-deserved reputation is based; these traits are amply complemented by brilliancy of technique and sympathy of feeling for style of various kinds.

NEW HAVEN EVENING REGISTER, MARCH 1, 1918.

Of Mr. Gebhard it may be said that his numbers on the piano forte were given with appreciation and feeling. To his tone he imparted warmth and color, his reading of the Hungarian Rhapsody was romantic, his Chopin brilliant and his own gavotte the jewel of the evening.

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MISS PELTON-JONES AND COLLEAGUE EVOKE DELIGHT

Louise MacMahan Reveals Splendid Lyric Soprano in Unique Recital with Gifted Harpsichordist

At the Princess Theater on Thursday afternoon of last week Frances Pelton-Jones gave her only harpsichord recital of the present season. This artist's virtuosity is too familiar a matter to require extended comment. Her extraordinary taste and skill are employed to such fine purpose that the thought of monotony never enters the mind of the listener. She was heard last week in pieces by Bach and his son Philip Emmanuel, by Scarlatti, Dandrieu, Daquin, Couperin, Rameau, Haydn, Mozart and others. On the harpsichord such fragile music is found to possess a charm that it never exerts through the more lordly sonorities of the modern piano.

Miss Pelton-Jones was assisted by Louise MacMahan, a young lyric soprano, who in some old English, French and Italian airs disclosed one of the most delicious and best schooled voices heard here in a month of Sundays; also a simplicity and a charm quite beyond the ordinary. Recitals are much over-worked, no doubt, but here is a newcomer whom one would much like to hear in a recital of her own. H. F. P.

Werrenrath Sings in Harrisburg

HARRISBURG, PA., March 18.—Reinald Werrenrath, baritone, gave a delightful concert here on Monday evening, March 11, at the Orpheum Theater. He was assisted by Sara Lemer, violinist, of whom Harrisburg is justly proud. Miss Lemer, who was formerly a pupil of Lucius Cole of Philadelphia, has been studying for the past two seasons with Theodore Spiering in New York.

L. H. H.

ALICE SJOSELIUS TO GIVE RECITALS

Soprano of Mecklenburg-Schwerin
Court Opera Returns to
Native Land

THERE are very few singers in America who were singing in grand opera in Germany when the United States broke off diplomatic relations with that country. One of them is Alice Sjöselius, the young American soprano, who was one of the leading singers at the court opera in Mecklenburg-Schwerin, and who returned to her native country last autumn.

"I was singing *Micaela* in 'Carmen' on the evening of Feb. 4, 1917, when the news came that America had severed relations with Germany and that Ambassador Gerard was leaving," said Miss Sjöselius, "there was one other American in the company, Fritz Huttman of Chicago, who was the *Don José* that night. There was very little comment, everyone seemed to think that America would be content with a formal breaking of relations and would take no active part in the war. I spoke of returning home at that time, but everyone said that the war would certainly be over by June, and it would be foolish for me to leave. Then, when the news came, during the first week of April, that America was entering the war as an active factor, I decided definitely to return home. I had a contract with the Mannheim Opera, and was to have begun singing there on the first of September, 1917, but I realized that I could not bear to stay in Germany under such conditions so asked and obtained a cancellation of the contract. I had made a guest appearance at Mannheim during the early part of my season in Germany and had been immediately engaged for the 1917-1918 season."

Miss Sjöselius is one of the younger group of singers who are reflecting honor on the Northwest. Her home is in Duluth, Minn., but since 1910 the young soprano has been studying in Berlin, with Mme. Schoen-Rene, herself one of the early students of the famous Garcia.

"Mme. Schoen-Rene has been my only teacher since going to Europe," said Miss Sjöselius, "and I count myself very fortunate in finding some one who understood my voice so well and who was at such pains to develop it. Being separ-



Alice Sjöselius, American Soprano, Who Left German Opera When America Entered the War

ated from her is one of the sad things which the war has brought me."

Miss Sjöselius was engaged for the court opera in Mecklenburg-Schwerin in 1915, and made her first appearance there on Feb. 15, 1916. It was in the midst of her second successful season that she decided to ask for the cancellation of her four-year contract and return to America.

"And how glad I am that I did," she says. "My brother is now training with the field artillery at the Presidio, San Francisco. Think what it would have meant to me to know that I was living in the country against which he was fighting."

Six Weeks' Wait for Passports

Miss Sjöselius applied for passports immediately after war was declared by America, but it was six weeks before they were granted. On reaching the border, the officials took a suit case containing her photographs, press books and similar material, promising to send it on later to Copenhagen. It had not arrived four months later when the singer was preparing to sail for America, so she is now hoping, somewhat forlornly, that they may be forwarded some day from the American consul at Copenhagen.

"We saw little of actual war conditions in Mecklenburg-Schwerin, such as we would have seen in Berlin, for example," she says. "There were only thirteen Americans, us two at the opera, one singing teacher with his wife and child, and a small group of students, and most of them left when our country went into the war. The general feeling there was that we were rather foolish to leave, and that the war would be over almost any day."

"I went directly up to the Scandinavian countries, because I wanted to have an opportunity of collecting some of the beautiful folk music. We passed the summer at Leksand-Dalarne, in the northern part of Sweden, where I had a really wonderful chance to hear folk music. At Delarne the people still wear their native dress, the women in the quaint little round caps, white for the maidens and white with a black band for matrons. In the summer time they have their folk dances in the open and sing folk songs; then they play games, the men and women all joining the games which we have relegated to the children."

I asked Miss Sjöselius (by the way, it is pronounced Sho-sé-lus), if she was planning to give an entire program of Scandinavian folk songs in her coming recitals.

"Not a whole program, perhaps," she said, "but I shall give a number of new ones that have not as yet been heard in this country, and I have a charming lot of American songs that I am preparing for my recitals. You see, I have been away from America so long that I have not kept step with the song literature of the last few years and I am delighted with the number of really beau-

tiful compositions which have been produced recently by American writers."

Boston and New York audiences will have an opportunity to hear Miss Sjöselius this spring, as she is appearing in recital in Boston on April 9, while her New York recital is scheduled for April 11 at Aeolian Hall. M. S.

GIVE STUDENT COMPOSITIONS

Interesting Program Presented by Pupils of Institute of Musical Art

The first of two concerts of original compositions by students of the Institute of Musical Art was given on March 16. Director Dr. Frank Damrosch and Dr. Percy Goetschius, head of the composition department, showed good judgement in deciding upon two concerts instead of trying to crowd a representative program into one session. The result was a program which held the interest of the audience from beginning to end.

It opened with two "Chaconnes" for piano, by Eugene A. Jackson and Ethel L. Richardson. The first is a neat, scholarly work of somewhat too obvious sections; the second is not without a swing. Both are clearly the results of careful training. Katharine F. Swift's Sonata Allegro for pianoforte, violin and violoncello (called "Pantomime") has suggestive spots. Reuben Kosakoff's Sonata for piano gave evidence of sincerity and of a genuine and promising talent. Hugh Aitken's song, "Mistletoe," and Jaques L. Wolfe's "My Love Is Parted from Me" are both tuneful numbers. In "The First Bluebird" Nathan S. Novick willingly sacrifices originality for the sake of picturesqueness.

The most serious and noteworthy work on the program was a String Quartet by Samuel Gardner, the violinist. After listening to this composition one can easily understand the foundation of Mr. Gardner's reputation as an intelligent and musicianly interpreter. For this string quartet showed not only capable handling of his material, but also real spontaneity and imagination. E. K.

Concert for New Jersey Prisoners

MONTCLAIR, N. J., March 25.—A musical entertainment was given the prisoners in the Essex County Penitentiary, at Caldwell, on the evening of March 15, by Mildred O. Jacobus of Cedar Grove. Miss Jacobus arranged an interesting program of vocal solos and duets, piano solos and duets, recitations and esthetic dancing. The artists who contributed their services were Mildred Jacobus, soprano and pianist; Julia Webb, contralto; Betty Evans, danseuse; H. M. Stillman, tenor soloist of the Montclair Central Presbyterian Church; Ethel Jacobus, accompanist. Also two anonymous prisoners were permitted to take part in the program, one a violinist and the other a singer, both showing considerable talent. The audience applauded warmly. W. F. U.

COLORADO SPRINGS HEARS MINNEAPOLIS ORCHESTRA

Concertmaster Czerwonky Is Much Admired Soloist—Musical Club's Sunday Concerts Abandoned

COLORADO SPRINGS, COL., March 20.—One of the season's outstanding musical events was the recent appearance here of the Minneapolis Symphony Orchestra. About once yearly we have a concert by one of the large orchestras, the last occasion of the kind having been that of the New York Symphony last May. Unhappily for both audience and players, the management of the Burns Theater, which recently acquired the Opera House, thought best to transfer the performance from the first-named auditorium to the latter—a much smaller and inferior one—so as to make way in the finer theater for a road show.

The program included the Beethoven Symphony No. 5, "Tannhäuser" Overture and numbers by Vieuxtemps, Saint-Saëns, Sibelius, Rimsky-Korsakoff and Grainger. Mr. Czerwonky, concertmaster, earned much praise for his rendition of Vieuxtemps's "Ballade and Polonaise" with orchestral accompaniment. It is scarcely necessary to add that the entire program met with the warmest appreciation.

At the February meeting of the American Music Society a paper on "The American Performer as a Creative Artist" was read by H. Howard Brown. A feature of the program was the concerto by George Boyle given by Mrs. E. C. Sharer, with the orchestral accompaniment on a second piano by Mrs. F. A. Faust. Mrs. D. S. Haney, violinist, was heard in a group of delightful numbers.

Failure of those who attended generally to contribute to the voluntary offering at the door, and not lack of patronage, is given as the reason for the discontinuance of the Sunday afternoon concerts under the auspices of the Musical Club. Despite average audiences of 1400 and the need of but ten cents from each person attending, the too general neglect of the contribution box has again forced the club to abandon this the most significant of its public enterprises. On the last program, that of March 10, were found choruses from the Russian liturgy, "Cherubic Hymn," Gretchaninoff, "Mercy and Truth," adapted by Sullivan. T. M. F.

Our Anthem Sung in Chinese

On an American steamship which arrived recently in a port of the United States were two little Chinese girls, daughters of Ygantose Liao, who has been Chinese Minister to Cuba for a number of years. At the customary concert given before the landing of the ship, the children sang "The Star-Spangled Banner" in Chinese, winning much applause from the audience. At the conclusion of the first verse, their small sister, aged three and a half, sang the remaining verses in English, creating a furore.

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Photo by Albee

HOME ORGANIZATIONS DELIGHT MINNEAPOLIS

Symphony Forces and Elks' Glee Club Are Principal Concert Givers

MINNEAPOLIS, MINN., March 18.—One supposes that the Elks' Glee Club is a subsidiary theme in the statement of the affairs of the Minneapolis Lodge, No. 44, B. P. O. Elks, he may, of course, be right. Only the initiated can say. But, if one supposes that, for any reason, the singing of this body of thirty men, under the expert direction of Dr. W. Rhys-Herbert, is subsidiary to the artistic work of any choral organization of single purpose in the city, the general public would back the critical reviewer in ignoring the premise.

The concert by the Glee Club Thursday night drew an audience which tested the capacity of the Auditorium. The program opened with the "Marseillaise," arranged for male chorus by Dr. Herbert. It was sung with military precision and urge and was very effective. Numbers both serious and light were used. Each was given the serious attention to make it highly effective and extremely artistic. Quality of tone, attacks, shading and clear enunciation were used as means to an end; the expression of emotion and idea. In every case the passage evoked the corresponding musical delivery, be it lyric, poetic, dramatic,

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humorous or military. Altogether, it was an exceptional demonstration of glee club singing, one to challenge that of man—a "choral art society."

The numbers used were Cadman's "A Mighty Vulcan," Sergeant's "Watchman! What of the Night?" the latter following Mozart's "Jehovah, Great Jehovah," sung as a solo by Charles S. Laird of the bass section of the choir; Adam's "Comrades in Arms," W. Rhys-Herbert's "Cheer Up," Canning's "Rock-a-Bye," the Protheroe arrangement of Handel's "Hallelujah Chorus." Incidental solos were taken by A. E. Adam, tenor; W. O. Newgood, tenor; C. C. Pingry and Otto S. Zelner, bass—all members of the club.

Evan Williams was the assisting soloist. He was in his excellent best voice and mood, and sang with a depth of feeling that gave to his delivery of the recitatives and arias from Bach's Christmas Oratorio and Beethoven's "Mount of Olives" the character of an act of worship. Three selections from Handel's "Acis and Galatea" were beautiful in their lyric quality. Verdi's "Celeste Aida" and a group of ballads of sentimental character completed the programmed numbers. There were several encores by way of cordial interchange between platform and floor. Mr. Williams was capably accompanied by Katherine Pike. Accompanists for the glee club were Edmond Bereno Ender at the piano and Stanley A. Avery at the organ.

One of the most satisfactory concerts offered by the Minneapolis Symphony Orchestra was that of Friday evening, with Leopold Godowsky as the assisting artist. Beethoven's Overture to "Coriolanus" began the program. It was followed by the Brahms Symphony No. 1, in C minor, Op. 68. This number has become a favorite with the symphony patrons, whose experience grows richer with repeated hearings. Their appreciation is noted in the eagerness with which they absorb its salient characteristics. Grateful applause brought Mr. Oberhoffer repeatedly to acknowledgment and, finally, the men of the orchestra to their feet. The Prelude and "Love Death" from Wagner's "Tristan and Isolde" concluded the purely orchestral offerings.

Mr. Godowsky's number was the Liszt A Major Concerto. His playing of it may be said to have stood for nothing so much as 100 per cent efficiency. A further exhibition of the great artist's mastery of Liszt pianistic requirements was found in the "La Campanella," which set the pianists wild and drew the entire audience into a whirlwind of applause excitement.

The same program was played the night before in St. Paul, with like gratifying effect.

Mr. Oberhoffer, with his usual grasp upon the temper of the public, and his usual observance of co-existing conditions, offered a program Sunday, March 17, for popular enjoyment in a popular vein. Stanford's "Irish" Symphony No. 3, in F Minor (second, third and fourth movements), was the principal number of the afternoon. It was beautifully played and of no less musical value and enjoyment for the characteristic and

familiar airs embodied. The introspective mood was left behind as one gave way to the gay "Badinage" and "Air de Ballet" of Victor Herbert and to the real abandonment of the "Irish Rhapsody" from the same source.

The soloist of the afternoon was Richard Czerwonky, concertmaster. His number was the Concerto in B Minor by d'Ambrosio. The liking of the audience for this artist was unmistakably cordial and demonstrative. Several acknowledgments and an encore number were necessary for their satisfaction.

A program of noteworthy excellence in selection, arrangement and performance, was that devoted to chamber music, with Cecile Murphy Skaaden, assisting vocalist, by the Thursday Musical at its last recital. The first concerted number was the Concerto for two violins by Bach, played by Mrs. Marion Baernstein Bearman and Mrs. Lillian Nippert Zelle; the second, a Terzetto by Dvorak for two violins and viola, played by Mrs. Zelle, Mrs. Bearman and Heinrich Hoevel; the third and last, the Schumann Piano Quintet, with Mrs. Louise Lupien Jenkins at the piano and Carlo Fischer playing the cello. The work was painstaking, the professional assistance of Mr. Hoevel and Mr. Fischer supplying the element of spontaneity, the freedom of authority, which gave all-around satisfaction.

Mrs. Skaaden brought to bear in her two arias and a group of songs a full, expressive voice, an even scale, good range, mature understanding of vocal production and skill in its application. Particularly lovely were some top notes sung pianissimo. Eugene Skaaden's accompaniments gave excellent support to the singer and pleasure to the auditor.

F. L. C. B.

Young Soprano of Burlington Presented in Private Hearing

Miriam Keller, a fourteen-year-old soprano of Burlington, Vt., appeared in a private hearing at the Wanamaker Auditorium on Wednesday, March 21, a group of New York critics being present. The young singer gave satisfying evidence of being endowed with a lovely natural voice. The quality is good and with careful development she should be heard from to good account in three or four years. She was accompanied by her teacher, Mrs. Russell of Burlington, who had earlier in the week presented her young pupil before a group of Boston musicians.

Misses Love and Lea Win Success in Duet Version of Penn's Song

Linnie Love, soprano, and Lorna Lea, contralto, have been using Arthur A. Penn's "The Magic of Your Eyes" in duet form. They sang it successfully at a recent concert at the Italian Mariners' Temple in Brooklyn and also at the Brooklyn Central Auditorium for the benefit of the Y. M. C. A. on March 6.

Ernest Briggs is arranging a tour, covering territory in the Central West and in the Northwest, for next season for May Marshall Cobb, soprano, and Astrid Ydin, harpist, in a Scandinavian program of folk-songs and classics.

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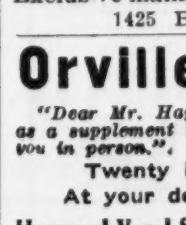
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J. McCOMBIE MURRAY JOINS RANKS OF NEW YORK'S VOICE SPECIALISTS

After Varied Career Abroad and Here, Teacher Comes to Metropolis

A SIGNIFICANT addition to the ranks of New York's voice specialists is J. McCombie Murray, who not long ago left Richmond, Va., to take up professional work in the metropolis. Professor Murray, a veteran and finely equipped vocal specialist, has been secured by the De Lancey School as director of its vocal department.

Professor Murray was born in 1855 at Aberdeen, Scotland. While his parents had not intended him for a musical career, he was given every opportunity to cultivate his talent, only, however, as an accomplishment. During his school and college days Professor Murray studied under John Adlington, Richard Latter, August Reiter and J. Saville Stone. He also studied elocution and dramatic art for two years under Calvert, of Edinburgh. After several years devoted to business in Aberdeen, London and Ceylon, Professor Murray resumed his vocal studies. In 1884 he paid a visit to America, where he was wedded.

Several more years were spent in business, but events transpired so that Professor Murray was enabled to devote himself wholly to music. Finally he secured a position in a Philadelphia church, where he was baritone soloist. After experience in a number of churches he was appointed successor to the late W. W. Gilchrist as choirmaster at Christ Church, Germantown.

Convinced from practical experience in the training of young voices that Morell Mackenzie and Garcia were justified in advocating early culture, Professor Murray resigned his position at Christ Church and made connections with Professor William Hallock and Dr. Floyd S. Muckey, who were then inaugurating a series of demonstrations in the photographic analysis of the voice at Columbia College in New York. The principles acquired in this fundamental instruction Professor Murray has put to a test during the past twenty-three years and found good. For the next fifteen



J. McCombie Murray, Voice Specialist

years, spent in Philadelphia, he practised his skill on "all manner of vocal eccentricities," as he expresses it, "at the same time invoking the interest of one or other of the several laryngologists personally known to me. By so doing I made my work interesting to them, as I had many cases of chronic aphonia, male falsettos, etc., which made good subjects for laryngological examination and study during revival of vocal powers or change of voice, but which were by their very nature unresponsive to medical treatment alone. My associations with the late Dr. J. Solis Cohen in this interest were repeated and delightful."

Up to the summer of 1911, Professor Murray had taught over 1,000 private pupils and, feeling that he deserved a holiday, went to Moxton, N. C., where a college for girls was about to be opened. Here he remained for two years as director of music. In 1913 he went to Richmond, Va., where he spent four years. In Richmond Professor Murray had charge of two of the largest church choirs; several of the most prominent artists were his pupils, and he had many students of voice in speech and an active interest in two choral societies. He won a host of devoted friends in Virginia's capital.

With the exception of one appearance before the New York State Music Teachers' Association at Syracuse, when Professor Murray read a finely reasoned and expressed paper on "Voice in Speech and Song," and a lecture on the same subject at his New York studio, under the auspices of the Earl and Countess of Aberdeen and Temair (who are old friends of his late father and family in Scotland), he has not appeared in a public way in New York.

From Professor Murray's Viewpoint

The following brief excerpt from Professor Murray's paper read before the music teachers at Syracuse reveals his sparkling yet forceful style and gives a few of his ideas on the study of vocal mechanism.

"More magnetism, less effort; more Art—less 'tearing' of vocal cords, as well as 'passions' to tatters—to very rags' is what is wanted these days.

"The tragic bellow of the old school actor is dead, with many a poor fellow who died from the effects.

"Give ear to those dead men of stature—of magnificent physique. Campanini, 'the great,' a vocal wreck in the prime of life!—Twenty years ago I had a Voice, but no reputation; now I have a reputation but no Voice—and he died of a broken heart!

"Poor Lawrence Barrett—he was a great *Cassius*, but the irritability and distemper that showed up in his voice were the cause of his death.

"Billy Sunday will demonstrate to you from the pulpit the art of wearing out the vocal mechanism by force of physical development. Why not go back three hundred years and find civilization there? 'Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town crier spoke my lines.'

"Even Jean de Reszke, who truly says that 'singing is only speaking in melody,' and was the greatest artist of them all, imposed upon his own natural voice and—lost it!

"Now as to the study of the vocal mechanism itself. I am well aware that some vocal teachers of prominence con-

sider the study of the physiology of the vocal organs as dangerous for the pupil, but this, I hold, depends entirely upon the teacher; and I myself have not found it so.

"Nor do I quite understand why an intimate knowledge of the mechanism of any kind of musical instrument on the part of teacher or pupil should tend to make the player mechanical in performance. Tone quality, scientifically considered, is not now a matter of opinion—of 'like,' or 'dislike' (for upon that ye could never agree), but is an exact science, subject to analysis; and the teacher who is not familiar with the nature and laws by which the vocal organism is governed need never aspire to any position of real eminence in his profession—so fundamental indeed are these laws that I see no reason why a person situated even as Helen Keller (with her sense of touch) should not be able to say pretty conclusively whether or not a singer is using the voice to good advantage."

Harold Morris Opens Recital Series Auspiciously

The first musicale in a series given by Harold Morris, gifted young pianist, took place in his studio on the evening of March 17, before a large audience. Mr. Morris was heard in an all-Chopin program, which included the Sonata in B Flat Minor, four Etudes, two Preludes in A Flat and F, Waltz in A Flat, Impromptu in F Sharp, the "Berceuse" and "Polonaise" in A Flat. His excellent musicianship evoked warm praise.

Edgar Schofield Under Haensel & Jones Management

Another American artist has been added to the list of those under the management of Haensel & Jones by the announcement that Edgar Schofield, bass-baritone, has signed a contract with this firm. Mr. Schofield is prominent as a concert and oratorio singer, having appeared with many of the important clubs and oratorio societies.

OREGON SCHOOL WORKS TO RAISE STATE'S STANDARD

State Teachers' Association Co-operating with University Institution—New Entrance Requirements

PORLAND, ORE., March 15.—Better music is the object of the University of Oregon Music School. Raising of standards of musical instruction is the aim of Dr. John Lansbury, dean of the School of Music at Eugene.

"The old system," he said, "without an examining board has been lowering musical standards throughout the State. The good teacher who has tried to keep up the standard of the art has been handicapped in competition with the instructor who is more easily satisfied. The tendency has been toward a lower level of ability among those applying for admission to the Music School." Hence, new entrance requirements have been made which will necessitate all applicants for admission being examined by the State Music Teachers' Association, which is co-operating with the School of Music.

Four new courses have been introduced this term by the University Music School. These courses are pipe organ, band organization and conducting, sight-singing and public school music.

Advancement in musical lines is also being made in the public schools of Eugene. Probably one of the largest orchestras in the State, composed of about forty pieces, has been organized among the pupils. Winifred Forbes and Nell Sullivan deserve credit for this step.

A. B.

Mrs. Witherspoon and Evan Williams to Tour New England

Mrs. Florence Hinkle-Witherspoon, soprano, and Evan Williams, tenor, are shortly to make a concert tour of the New England States, which will include appearances in all six States and will finish in Worcester, Mass.

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NEW MUSIC VOCAL AND INSTRUMENTAL

"LAND OF OUR HEARTS." By George Whitfield Chadwick. (Boston: Boston Music Co.)

One of the few pieces of music brought about by our being at war that has dignity and can be appraised as music and not (as practically all the trash that has appeared) as patriotism, is Mr. Chadwick's "Land of Our Hearts" for chorus of mixed voices with piano or orchestra. It is dedicated to Mr. and Mrs. Carl Stoeckel and will be given for the first time at the Norfolk (Conn.) Festival in June.

Mr. Chadwick is here dealing with a solid poem—by John Hall Ingham—and he has written honest music for it. It is not modern in any way; Mr. Chadwick might have written it twenty-five years ago. But it is music that is sincere, a real expression set down in the idiom of the masters. There are alternating sections for full chorus and small chorus. Among the best things in the work is the B Major part, "Land of the South," and the *Andante maestoso*, F Minor, 3/4, "Land of the East." The climax is reached in the concluding portion, "Land of Our Hearts," E Flat Major, 4/4, *Andante Sostenuto*. This begins *piano*, the voices singing unaccompanied. It recalls Franz's "Widmung" melodically, but there is no plagiarism; only a similarity of genuine emotion in the text, which has called up a melody of similar build. This melody is then repeated accompanied by the orchestra, leading to a *fortissimo* ending, *Molto maestoso*.

* * *

"BEYOND THE MOUNTAIN." By Charles Harvey. (New York: Carl Fischer.)

Here is a set of songs by young folk, the texts by Sarah Stokes Halkett. They are simple songs, Mr. Harvey's music being nicely fashioned and tuneful in style. Among the songs, which are issued in a well-printed album, are "The Sunbeam," "The Thimble-Weed," "Hair-Bells," "The Snowdrops," "The Stupid Old Bachelor," etc.

* * *

"SUPPOSE." By Henry Holden Huss. "The Bell-Buoy." By Harry Rowe Shelley. "Dawn." By Pearl G. Curran. "The Littlest of All." By Frank E. Tours. (New York: G. Schirmer.)

Mr. Huss is esteemed by us as one of America's best serious composers. So it is with something of surprise that we find him setting to music Eugene Field's "Suppose." And he has done it entrancingly, getting just the right light touch that the poem calls for. The voice part is melodically attractive and the accompaniment fashioned with that fine attention to detail that one expects from a musician of Mr. Huss's erudition. The song is for a high voice and is dedicated to Mme. Buckout.

A good bass song is Mr. Shelley's "Bell-Buoy," the kind of song that always pleases an audience in a miscellaneous program. Editions for high and medium voice are also issued, but we feel that it will be most effective in the low bass key. Mrs. Curran's "Dawn," introduced at a recital last fall by Anna Case, is a ballad that pleases audiences and displeases musicians. The careful listener can detect in it echoes of "Madama Butterfly," the Prelude to "The Deluge" of Saint-Saëns, and other

well-liked music of our time. There is a powerful climax in the song which will always earn it applause. Like songs of its kind, it makes no attempt to return to its original tonality, although ballads (not art-songs) should. High and low keys are issued.

John McCormack is singing Mr. Tours's "The Littlest of All" and it is a gem of its kind. Mr. Tours has not set out here to compose significant music; rather has he worked to set off Arthur Guiterman's smile-provoking verses. And he has succeeded most assuredly. The song is the prettiest encore song we have seen in years. High and low editions are published.

* * *

"THY WILL BE DONE." By Charles H. Marsh. (Los Angeles: Biola Publishing Co.)

As sacred songs go, this one is not bad. Musically undistinguished, its closing 4/4 section is effectively handled and makes a strong ending. It is the kind of music that sounds much better than it is. The song is for a high voice.

* * *

"IN A MYRTLE SHADE," "Wal Kiki," "Phantom." By Charles T. Griffes, Op. 9. (New York: G. Schirmer.)

"Three Poems for Voice and Piano" Mr. Griffes calls these compositions. We are glad that he does not call them "songs."

"In a Myrtle Shade"—a William Blake poem—is splendid; we wish with our whole heart that Mr. Griffes would write more music like this. Perhaps he does not consider it as good as the other two of this set. We do; and we consider it the most expressive music he has written in some time. It is a real setting of the poem.

Rupert Brooke's "Wal Kiki" has escaped Mr. Griffes. If this be the music that he has felt from knowing this poem, then indeed is he the American Stravinsky, as he has been dubbed by his disciples in the nether regions of Greenwich Village! To us he seems to have missed the warmth, the languor of "the murmurous, soft Hawaiian sea." There is too much of the experimental handling of chords, of the shifting of plans—in short, one feels that Mr. Griffes is more interested in ravelling and unravelling the material of which modern music is made than saying what he has to say straightforwardly. For doctors of music, for esthetic dancers who constitute themselves authorities on modern music, for self-appointed music critics whose writing is as distinct as their knowledge of their subject is not, this song and the uninspired setting of Mr. Giovannitti's "Phantom" will be master works before which they will prostrate themselves and about which they will wax enthusiastic. If ever there was a poem that clamored for rich and warmly felt music it is this "Phantom." Mr. Griffes writes for it an essay on the validity of the minor second as a factor of beauty in musical art. The first two "poems" are for high voice, the third for medium voice.

* * *

BEETHOVEN SONATAS FOR PIANO-FORTE AND VIOLIN. Edited by Rudolph Ganz and Leopold Auer. (New York: Carl Fischer.)

The house of Carl Fischer has done the music-loving world a great service in engaging the services of Messrs. Ganz

and Auer as editors of Beethoven's famous set of violin and piano sonatas. This set, which musicians prize quite as highly as his famous thirty-two sonatas for the piano, has been given careful and analytical study by these two masters, Mr. Ganz looking after the piano part, Professor Auer the violin part. Phrasing, fingering, etc., have all been indicated by them with unfailing judgment.

There are a number of excellent editions of these sonatas on the market today, but this one seems to be in all probability the finest from a modern standpoint. For amateurs and professionals the volume will be an invaluable one. The engraving and printing are excellent.

A. W. K.

NEW MUSIC RECEIVED

Songs

"You've Got to Go In or Under," "Dear Old Pal of Mine," "Will You Think of Me?" By Lieutenant Gitz Rice. "Dear Old Glory," By Bernard Hamblen. "They Shall Return," By John W. Worth. (New York: H. W. Gray Co.)

Patriotic Songs

"The O. D. Boy," By George P. Howard. "Fall In! U. S. A." By William J. Kraft. "Dear Old Glory," By Bernard Hamblen. "They Shall Return," By John W. Worth. (New York: H. W. Gray Co.)

Part Songs

For Mixed Voices

"Brotherhood," By Albert W. Noll. (Chicago: Clayton F. Summy Co.)

For Cello with Piano Accompaniment
Madrigale, Legende, "La Danseuse," By Karl Rissland. (Boston: Oliver Ditson Co.)

NASHVILLE'S MUSIC EVENTS

Mme. Schumann-Heink and Zoellner Quartet Welcomed During March

NASHVILLE, TENN., March 20.—Mme. Schumann-Heink sang before an immense audience at the Auditorium last week, under the direction of Ward-Belmont College, her two days spent in this city being replete with the usual acts of kindness which are characteristic. Her accompanist, Miss Evans, was greatly admired.

The Zoellner String Quartet played at the Centennial Club on Friday, March 15, under the auspices of the musical department, of which Mrs. Robert Jackson is chairman. The program opened with the Quartet, Op. 28, by Edward Naprawnik, and closed with a group, "Deep River," Burleigh-Kramer; "Canzonetta," Mendelssohn, and "Hymnus," Arthur Hartmann. To hear the Zoellners once means a desire to hear them again, consequently their circle of admirers grows as each season finds them booked for an appearance here.

Charles Washburn of the music faculty of Ward-Belmont and who has for such a long time been a part of the musical life of Nashville, as a singer, teacher and music critic, has joined the splendid army of men who are teaching the soldiers to sing at the camps and has been appointed leader of camp singing at Fort Oglethorpe, Ga. His resignation was tendered to Ward-Belmont, and Gaetano Salva de Luca of New York City appointed to fill the vacancy.

E. E.

CONCERTS IN UTICA

Gluck and de Stefano and the Paulist Choir Stir Hearers

UTICA, N. Y., March 21.—Alma Gluck was heard in Utica Monday night with Salvatore de Stefano as assisting artist by a capacity audience at the Lumberg Theater. About 100 seats were placed on the stage, but even with these additional places it was necessary to turn a number of persons away. Mme. Gluck presented a varied program and was generous in responding to encores. The program and extra numbers included many of the songs well known through her phonographic records. De Stefano's numbers were enthusiastically received and his artistry greatly appreciated.

The Paulist Choristers, singing for the benefit of the French Restoration Fund, also drew a full house at the Lumberg Theater last night. Concerts of this kind are rare in Utica. The audience was deeply impressed by the wonderful vocal ability of the youthful singers. During their stay here the boys were guests of the Knights of Columbus and their friends.

M. J. H.

GODOWSKY WINS HONORS IN RECITAL OF CHOPIN WORKS

Noted Pianist in Excellent Fettle at Appearance for New York "Sun" Tobacco Fund

Leopold Godowsky, Pianist. Recital, Aeolian Hall, Evening, March 21. The Program:

Chopin: Sonata in B Flat Minor, Six Preludes, Fantasie Polonoise, Nocturne in F Minor, Valse in A Flat, Three Mazurkas, Polonoise (Op. 53), Impromptu in A Flat, Sonata in B Minor (Op. 58).

Mr. Godowsky's recital, given for the benefit of the New York Sun's Tobacco Fund, was one of the most satisfactory of the season. It is a number of years since Mr. Godowsky gave an all-Chopin program, the last time in Carnegie Hall, if memory serves; and his interpretations of the work of the Polish composer have grown decidedly in breadth.

The B Flat Minor Sonata was played as it has seldom been played in this city, the Funeral March being almost uncanny in its solemnity, while the problematical last movement was fraught with deep meaning. The Preludes were in striking contrast to the solemnity of the sonata and were given in the fanciful mood characteristic of Chopin in his lighter vein. The Nocturne and the Impromptu, the one of Trilby fame, were a revelation of tonal balance.

The B Minor Sonata, less grateful than the other, brought the program to a close save for numberless encores, among which the "Berceuse" was the most striking.

Isolde Menges Gives Two Recitals in Toronto, Can.

TORONTO, CAN., March 16.—Isolde Menges, the English violinist, played to a crowded house last Thursday evening when she appeared in recital at Massey Hall. In the afternoon Miss Menges gave a recital to about 3000 public school children.

S. M. M.

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FANNING DIRECTS ENTERTAINMENTS

Baritone Assumes Lead in Providing Relaxation for 40,000 Soldiers in Ohio

COLUMBUS, OHIO, March 24.—Those who have direction of the recreational activities of the 40,000 soldiers at Camp Sherman, Chillicothe, Ohio, early recognized the immense help that Cecil Fanning would be to them, and made him chairman of the music committee. Mr. Fanning's wide acquaintance with artists, his executive ability and his enthusiasm for the cause of America were alike considered measures of exceptional fitness for this work. And so they proved to be. He immediately busied himself in the work; helped to gather singers for the large chorus which staged a Song and Light Festival at the camp on Christmas eve, and then laid plans for a series of concerts to create a Camp Entertainment Fund. Mr. Fanning planned a series of four concerts for Ohio cities, to be called the Governor's Musicales, so arranging them and so locating them that they would appeal to those whose purses were ample to support them. The first was given at Trailside, the new and magnificent home of Governor James M. Cox of Ohio at Dayton, the first formal affair ever given in the home to which Mr. Cox lately brought a bride. H. B. Turpin personally took the management of this concert in charge and sold every ticket. The second, a few days later, was given in the Deshler Hotel at Columbus, and was attended by a large audience of the Ohio capital's musical and social elect. The third was planned for a club house at Toledo, but the patronage proved so large that it had to be transferred to a larger auditorium. The fourth was given at the palatial home of Mr. and Mrs. F. A. Seiberling, the rubber magnate of Akron. These concerts netted over \$3,200 for the camp entertainment fund. Those who participated were: Cecil Fanning and his accompanist, H. B. Turpin; Mrs. F. A. Seiberling, contralto, and Miss Marie Hertenstein, pianist. This same personnel gave a concert for the soldiers at Camp Sherman on the night of Wash-



Cecil Fanning, Baritone

ington's Birthday, and an audience of 5000 turned out to hear them.

Mr. Fanning has for many weeks supervised the semi-weekly concerts, on Sundays and Wednesdays, at camp auditoriums, and these have roused large attendance and much enthusiasm from the soldier selects. Mr. Fanning has enlisted the whole state in these concerts, and already groups of artists have been sent in from Cleveland, Akron, Youngstown, Canton, Bucyrus, London, Zanesville, Cincinnati, etc. R. E. Jonston, Loudon Charlton, Winton and Livingston, etc., have offered their artists en tour, and already Madame Stanley and others have appeared at the camp.

All this work, which has caused Mr. Fanning to forfeit several concerts and many recreational pleasures, has been

possible because his mid-winter tours have been within easy distance from his home in Columbus. Mr. Fanning hopes to continue the work for the duration of the war, and is planning to remain in Columbus all summer, employing all the resources of his friendships, personal and professional, to give Camp Sherman soldiers a series of concerts of which Ohio, Pennsylvania and other states represented there may well be proud.

P. A.

PHILHARMONIC IN READING

Stransky's Forces Win Triumph on First Visit

READING, PA., March 22.—On Wednesday evening Reading had its first visit of the New York Philharmonic Orchestra. The Rajah Theater was crowded to capacity and gave to orchestra and conductor a very hearty welcome. The last concert of each series arranged by George Haage is always given to a visiting orchestra and this event is eagerly awaited.

The visit of Stransky and his players proved to be the greatest orchestral event this city has known. An overwhelming effect was obtained with the Tchaikowsky "Pathétique" Symphony, while the Sibelius "Swan of Tuonola" and Smetana's "The Moldau" was given with full appreciation of their beauty. The Rimsky-Korsakoff "Spanish Fantasy" gave opportunities to the soloists of the orchestra and the work of the concertmaster and flautist was particularly commendable. After the Russian work Mr. Stransky responded with the Berlioz arrangement of the "Rokoczy March."

Last Sunday evening Walter Heaton and the choir of the Church of the Holy Cross gave Schubert's Mass in G before an overflowing congregation. The soloists were Mabelle Butterwick and Otto C. Hamel, pupils of Mr. Heaton.

W. H.

Owing to the canceling by Fritz Kreisler of all of his dates for the duration of the war, the last of the chamber music concerts given by the Kneisel Quartet, in which Mr. Kreisler has been playing first violin, has been canceled. The concert was to have taken place on April 5.

PHILADELPHIA ORCHESTRA ENDS BALTIMORE CONCERTS

Series Has Brilliant Conclusion with Mme. Matzenauer as Soloist—Elias Breeskin Greeted in Recital

BALTIMORE, MD., March 23.—At the sixth concert of the Baltimore Symphony Orchestra, on Friday evening, March 22, at the Lyric, local music-lovers were given the opportunity of hearing Elias Breeskin, the young violinist, whose career has been fostered by a number of music patrons of this city. Mr. Breeskin chose for his performance last evening the well-known Mendelssohn Concerto, but played the work with dignity, charm and the technical command that proved his mature stature. In tone quality, roundness and purity rather than brightness or coloring were noticeable. Numerous recalls were given the young violinist. Gustave Strube, conductor of the Baltimore Symphony Orchestra, read the numbers of the program, comprising the Prelude to the "Mastersingers" of Wagner, the second movement of the "Faust" Symphony of Liszt, the Berlioz Overture, "The Roman Carnival," and two Slavonic Dances of Dvorak.

The local series of concerts given by the Philadelphia Orchestra was brought to a brilliant close on Wednesday evening, March 20, at the Lyric. Leopold Stokowski gave an inspired interpretation of Brahms's C Minor Symphony and the Prelude and Love Death from "Tristan and Isolde" of Wagner, and read the delightful Mozart Overture to "The Marriage of Figaro" with masterful style. Mme. Matzenauer, the contralto, presented an aria from Mozart's "Titus" and an aria from "Le Prophète" of Meyerbeer. The resonance of her voice, the beauty of coloring and the dramatic fervor made a deep impression.

The series of Friday afternoon recitals at the Peabody came to a close with the appearance of Mme. Olga Samaroff, the American pianist. With a heroic reading of Brahms's F Minor Sonata, a highly effective interpretation of the Frank Prelude, Chorale and Fugue, and Chopin, Gabrilowitsch and Debussy pieces, the artist displayed fiery temperament, force and deftness. Incidentally, her playing seemed to arouse the highest enthusiasm noticed during the entire series of recitals.



New York Praises the Art of

MARTHA ATWOOD BAKER SOPRANO

in Her Recital at Aeolian Hall, New York, on March 21, 1918

THE NEW YORK CRITICS SAID:

The Sun, March 22, 1918

MME. BAKER HEARD IN SONG RECITAL

Soprano Shows Much Artistic Ability at Aeolian Hall

Martha Atwood-Baker, a soprano from Boston, gave a song recital yesterday afternoon at Aeolian Hall. The singer was at her best in the second number, Chausson's elaborate "Poeme de l'Amour et de la Mer." Here she disclosed much artistic ability in interpretation. In the opening group, made up largely of modern songs sung in French, and for the first song, "Apporte les Christaux Dorés," by Rhene-Baton. Each song was rendered with grace, good phrasing and feeling.

Mme. Atwood-Baker's delivery disclosed as a principal asset rare sympathy and understanding for the content of the text of a song.

New York American, March 22, 1918

At her recital in Aeolian Hall, Martha Atwood-Baker, with the expert Richard Hageman at the piano, disclosed admirable qualities as an interpreter of songs, her presence and her personality adding materially to the impression she made on her auditors. Her voice is pleasing and she has intelligence and taste.

The Evening Sun, March 22, 1918

Martha Atwood-Baker, soprano, gave a recital in Aeolian Hall yesterday afternoon. Her songs were mostly from the French, modern and old, and there were many of unfamiliar smack and rare interest among them. The second group was made up of a Chausson "Poem of Love and the Sea," and there was much of the romance in its rendering.

New York Tribune, March 22, 1918

Martha Atwood-Baker is an unusual interpretative artist. Her best singing was accom-

plished in the exceedingly difficult "Poeme de l'Amour et de la Mer" of Chausson. In this she displayed great delicacy and great emotional power.

New York Herald, March 22, 1918

Her program was interesting, and her voice gave real pleasure.

The World, March 22, 1918

Martha Atwood-Baker Pleases Audience

Martha Atwood-Baker, soprano, was heard in recital yesterday afternoon in Aeolian Hall. A large audience grew enthusiastic over her offerings. Her songs were in French and English and were well done. Her voice is agreeable and of ample volume and her style above the average.

New York Times, March 22, 1918

The singer, who is said to hail from Boston, showed a voice of bell-like quality.

Evening World, March 22, 1918

She has a fine stage presence, a voice that is adequate, and a captivating art in the use of it.

The Brooklyn Daily Eagle, March 22, 1918

Mrs. Baker possesses a voice of opulent beauty, and she finds apt expression for the proclamation of the musical and emotional content of lyric compositions. She was at her best in Chausson's "Poeme de l'Amour et de la Mer," her singing of which was distinguished by an excellent command of style.

N. Y. Evening Post, March 22, 1918

A New Soprano

Mrs. Baker is a newcomer in New York, but she promises to become a favorite. She has a dramatic soprano voice of agreeable quality, and she possesses the rare gifts of musical intelligence and real feeling.



Photo by Hall

Evening Mail, March 22, 1918

Mrs. Baker offers her hearers a dignified and gracious presence, a soprano voice of rich expressiveness and good range, and a mature art of interpretation. She is at her best in the gentler tones of her middle register, but can also produce ringing upper notes.

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcomed, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Says Aim of Violinists Seems Directed Toward Playing Transcriptions

To the Editor of MUSICAL AMERICA:

In last week's issue the Open Forum of MUSICAL AMERICA contained a letter written by Mr. Kilenyi, who lodged a just complaint against violin soloists for persistently ignoring new or unfamiliar violin compositions. In a recent article written for your paper I also "aired my grievance" in that direction; but must confess that there seems to be no hope for remedying the evil. The intermittent registration and publication of an individual "kick" is of no avail.

The only way the issue could be fought to a successful finish would be through the inauguration and carrying on of a systematic and prolonged campaign in its favor by a magazine like MUSICAL AMERICA. I have repeatedly pointed out the fact that there are hundreds of attractive and meritorious violin compositions—in large and small form—that await public presentation. Yet the repetition of the same old répertoire pieces—year in, year out—goes merrily on just the same. Then, too, the practice of the playing of everlasting transcriptions has become a veritable plague, and threatens to keep on raging indefinitely.

Once upon a time it was the desire of all violinists to be able to play the violin literature upon their instrument. Today, through the example set by some renowned violinists, their ambition is to present the piano literature upon the violin. Truly a perverse and misdirected effort.

It is useless to preach to an audience that is not interested in what you say. Therefore, I believe that the attitude of successful violin soloists toward new compositions—particularly if written by home talent—will remain unchanged, unless, as suggested before, an untiring and endless propaganda, on a large scale, is kept up.

The school teacher's motto in dealing with a refractory pupil reads thus: "If persuasion fails, use force." Unfortunately, the much-neglected composer of violin music cannot act upon this excellent motto when dealing with the "knights of the bow."

Very truly yours,
VICTOR KÜZDÖ,
560 West End Avenue,
New York.

March 25, 1918.

Bandmasters in British Army Are Commissioned Officers

To the Editor of MUSICAL AMERICA:

In reference to the article in MUSICAL AMERICA of March 16, entitled "Urges Alliance to Help 'Neglected' Band Directors," it is certainly a crying shame that the musical profession is placed so far behind the other professions, inasmuch as it is so difficult, or next to impossible, to secure a commission as lieutenant-bandmaster in the United States Army or Navy.

In the British army at present all the bandmasters of the important regiments hold commissions, as follows:

Grenadier Guards, bandmaster ranks as major; Second Life Guards (cavalry), bandmaster ranks as captain; all the rest hold the rank of lieutenant or captain.

I have heard quite recently that the King's sergeant-trumpeter (herald) has been commissioned captain, and commissions are given to civilian musicians as lieutenant-bandmaster on occasions.

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MISCHA ELMAN

NOTE:—NEXT SEASON IS ELMAN'S TENTH CONSECUTIVE SEASON IN AMERICA

Many other commissioned bandmasters I could mention, but the above are authentic and will suffice to point out that the bill before the United States Senate (Senate Bill 8888) should be put through as soon as possible.

Yours fraternally,

B.

New York, March 23, 1918.

Commissions for Bandmasters

To the Editor of MUSICAL AMERICA:

Senator Robinson has just introduced a bill making all army bandmasters second lieutenants. If those who are interested in improving the music in the army and in giving proper recognition to the bandmasters would write to their Senators urging the passage of the bill, it would help greatly. If this bill can be passed it will mean the entering wedge for general band reorganization.

Sincerely yours,

OSCAR H. HAWLEY,
Band Leader,
Seventy-seventh Field Artillery.
Camp Greene, N. C., March 23, 1918.

A Tale of Woe from Chattanooga

To the Editor of MUSICAL AMERICA:

My interest with regard to music in the camps has prompted the enclosed communication to Mr. Hanmer. Will you please mail it to him as I have not his address? There may be some good reason for removing the song director from the camps here, but, as far as I can find out from the soldiers and citizens, it is not known.

For a month the work has been dropped entirely at camp and the community chorus in town is lagging for lack of a competent leader. It takes a man of personality, of course, to hold the forces together, and if you will excuse the expression, the soldiers and citizens were just "crazy" about Mr. O'Hara.

Just in the "hey-dey" of wonderful effects, he was sent over to Newport News, where, of course, somebody was needed. I realize that there are not enough leaders for all the camps, but this is one of the largest and most important assemblages of men in the country, and we are left practically "up in the air."

Mrs. JOHN L. MEEK.
Chattanooga, Tenn., March 16, 1918.

Regarding Jascha Heifetz

To the Editor of MUSICAL AMERICA:

Will you be kind enough to give me the following information? Where was Jascha Heifetz born? Were both parents musical? What masters has he studied under?

There is considerable difference of opinion about him among my friends and I am sure you can give us this information. We consider him the best of the many we have had the pleasure of hearing in this city this winter and we think he is a wonder.

I hope you will forgive my thus troubling you. The paper this week is very fine and the illustrations always make it so much more interesting.

Mr. Freund's many friends in this city are looking forward with great pleasure to the report of the first annual dinner and meeting of the Musical Alliance.

With all good wishes for the continued success of MUSICAL AMERICA, believe me,

Sincerely,
GERTRUDE L. EYLES.
West Philadelphia, Pa., March 9, 1918.

[Jascha Heifetz was born in Vilna, Russia. His father was gifted musically. The artist studied with his father and with Professor Leopold Auer.—Editor, MUSICAL AMERICA.]

Florida's Music Festivals

To the Editor of MUSICAL AMERICA:

In your issue of March 2 is announced: "The first music festival ever given in the State of Florida." In MUSICAL AMERICA of March 16, O. A. Morse

tells of the successful festival in 1909, given under his direction. Permit me further to state that still another music festival or "Week of Music" was given in 1916 during my directorship of the School of Music at Stetson University, De Land, Fla., also with a large chorus. Gounod's "Redemption," other short choral works, the Philharmonic Quartet of Philadelphia, song recital, etc., were features.

Yours truly,

B. V. GUEVCHINIAN.

New York City, March 19, 1918.

Finds Our Anthem Has Same Range as That of Germany

To the Editor of MUSICAL AMERICA:

With no desire of entering into a discussion of the merits of the "Star-Spangled Banner" or its suitability for mass singing, I wish to call the attention of those who think its range too extended (and who have offered all sorts of impractical suggestions for reducing this range) to the fact that many of the truly great national anthems are of extended range and by a strange coincidence the "Star-Spangled Banner" has

SALZÉDO ENSEMBLE WINS NEW LAURELS

Harpist Appears in Four Capacities Aided by His Disciples and Miss Torpadie

Salzédo Harp Ensemble. Concert, Aeolian Hall, Evening, March 22. Assisted by Greta Torpadie, Soprano. The Program:

"Les Sauvages," Rameau, 1683-1764; "Le Carillon de Cythère," Couperin, 1668-1733; "Les Tourbillons," François Dandrieu, 1684-1740; "Ninette à la Cour," Louis Saint-Amans, 1749-1820; "Jeunes Chansons sur des Vieux Airs"—"Les p'tits Bateaux," "Guignol," "Sonnez les Matines" (first time in America); "Music by Georges Hué"; "Star-Spangled Banner" "La Marseillaise" (diplomatically harmonized by Carlos Salzédo); "Ballade" (first time in America), Salzédo; "Danseuses de Delphes," "Voiles," "Mouvement," "Les Cloches," "Les Ingénus," "Ballade," Debussy.

One of the season's novelties was the first concert given last autumn by the Salzédo Harp Ensemble. Last week's concert only tended to deepen the impression gained that in this unique ensemble the eminent French musician has added an institution to our musical life that must be appreciated by cognoscenti. The Misses Hart, Johnson, Mallison, Miller, Ostrowska, Seiler and Mr. Salzédo have already, under his guidance, an impeccable ensemble, using this word in its strictest sense. They played the group of old French masters so enchantingly that they might have repeated all four of them. They did repeat the Dandrieu "Les Tourbillons." It is not possible to speak in detail of their many virtues, but one can safely call their performance unquestionably one of the true high-lights of musical activity of our day.

Mr. Salzédo appeared on the program as soloist, composer, conductor and last, but not least, as arranger of practically all the music that the ensemble performs. He "orchestrates"—if the term may be allowed—for seven harps and does so in a manner that is a superb achievement. His own "Ballade," a fine and richly colored work, he played with great virtuosity and added in response to the applause three of his preludes from his "Pentarhythme," delightful impressions. Some singers from New York's Musical Art Society sang his "Star-Spangled Banner" "La Marseillaise" arrangement to a standing audience. The contrapuntal combination would be more successful in orchestral treatment, the two anthems allotted to strings against brass and winds, or strings and winds against

exactly the same range as that of "The Watch on the Rhine," the national anthem of our enemy.

Would it not be well to drop the matter, remembering that when our hearts are aflame with love for our country our voices will find no difficulty in singing our national anthem?

Is it not quite possible that instead of less range we need more "pep"?

Yours sincerely,
GEORGE B. NEVIN.
Easton, Pa., March 21, 1918.

A Tribute from Dunmore, Pa.

To the Editor of MUSICAL AMERICA:
I am inclosing \$3 for a year's subscription to MUSICAL AMERICA. Up to the present I have always used the High School copy, but now feel that I need it in my home, so that it will always be at hand.

The memory of Mr. Freund's visit is still fresh in our minds. The inspiration of his presence will remain with us always. May he live to see his great ideals materialize.

Musicians are inclined to live in a world of their own with little thought sometimes for the great outside, but his broad vision of the musical future of our country has aroused in us all a desire to press forward with him as our leader.

MARTHA MATTHEWS OWENS,
Superintendent of Music.
Dunmore, Pa., March 20, 1918.

brass, we feel. For each to stand out it would appear that each must be intoned by a different tonal quality, not both by human voices.

Miss Torpadie sang the Hué songs, very refreshing music, with that artistic continence that has made her so admired an artist and the Debussy songs with spiritual meaning. Her interpretative ability in the Villon "Ballade" was extraordinary and she colored her singing with all the tints and shades that this music calls for. She was an artist truly worthy to take part in this evening of beautiful music and her success was complete. *A la Toscanini—scoreless—and à la Safanoff—bâtonless*—Mr. Salzédo conducted the harp ensemble in the accompanying of Miss Torpadie's songs.

A. W. K.

DEDICATE DENVER ORGAN

Inaugural Marks Epoch in City's Life—
Huge Audiences Present

(By Telegraph to MUSICAL AMERICA)

DENVER, COLO., March 23.—Denver's magnificent municipal organ was dedicated in two festival concerts at the city Auditorium on Thursday and Friday evenings. Audiences numbering approximately 10,000 attended each night. Evan Williams and Margaret Woodrow Wilson were the soloists and aroused tremendous enthusiasm. The inauguration of the organ, with Clarence Reynolds as City Organist, was recognized as marking an epoch in Denver's civic and musical life. Miss Wilson will sing to-morrow in first of series of free Sunday afternoon concerts.

J. C. W.

McCormack Raises \$7,000 for Red Cross in Denver Recital

(By Telegraph to MUSICAL AMERICA)

DENVER, COLO., March 25.—Hundreds of persons were turned away to-night at John McCormack's recital for the benefit of the Red Cross. The receipts were \$7,000. He has now passed the \$90,000 mark in his \$100,000 campaign, with two more concerts to give. Eight autographed records were auctioned for \$100 each. McCormack was in exceptionally fine voice. The enthusiasm was unparalleled.

J. C. WILCOX.



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NOTABLE PROGRAM FOR MUSIC SUPERVISORS' NATIONAL CONFERENCE

Topics of Vital Interest to Be Discussed by Eminent Authorities on All Phases of Public School Music at Evansville, Indiana, April 8-12—Dr. Rix Authorized to Invite Next Year's Meeting to New York City

TOPICS of vital interest to all those concerned in public school music will be discussed by eminent authorities at the Music Supervisors' National Conference in Evansville, Ind., on April 8, 9, 10, 11 and 12.

C. H. Miller of Rochester, N. Y., president of the conference, has just issued the prospectus for the sessions, which indicates that every phase of public school music will be thoroughly aired at this most important convention.

Besides Mr. Miller, the officers of the Conference are Osbourne McConathy of Evansville, vice-president; Ella M. Brownell of St. Johnsbury, Vt., secretary; James E. McIlroy, Jr., of Pittsburgh, treasurer, and P. W. Dykema of Madison, Wis., chairman of the committee on publicity. The Board of Directors includes Hollis Dann of Cornell University, chairman; Elsie E. Shawe of St. Paul, Minn.; Alice Inskeep of Cedar Rapids, Iowa; Karl W. Gehrken of Oberlin, Ohio, and John W. Beattie of Grand Rapids, Mich.

Dr. Frank E. Rix, director of music in the public schools of New York, has received authority from the Board of Education to attend the conference and extend an invitation to it to meet in New York City in 1919.

The part which the Musical Alliance of the United States is playing in the campaign to introduce more and better music into the schools of the country will be described by John C. Freund, president of the Alliance and editor of MUSICAL AMERICA.

The detailed program follows:

Monday, April 8

9-11 A. M., visiting schools; 11.30-12 A. M., assembly at White High School; 1.20 P. M., visiting schools; 3 P. M., special instrumental classes; 4.30 P. M., rehearsal for concert; 6 P. M., informal dinner groups; 8 P. M., concert and entertainment by colored schools and other colored organizations.

Tuesday, April 9

9-11 A. M., demonstration teaching in three schools by visiting supervisors; 11.30 A. M., assembly in Colored High School; 1 P. M., rehearsal for concert; 2.30 P. M., opening session; 3 P. M., "Music in the Training Camps," Lee F. Hammer, director of music for the War Department, Washington, D. C.; 4 P. M., address, "Folk Dancing," Elizabeth Burchenal, New York City, followed by dances by the supervisors, directed by Miss Burchenal; 6 P. M., informal dinner; 8 P. M., concert by Evansville schools and visiting clubs from other cities.

Wednesday, April 10

9 A. M., folk-song lecture-recital, Walter Bentley Ball, New York; 9.20 A. M., discussion of Evansville music; 9.50 A. M., "Recreational Music," C. A. Fullerton, Iowa Teachers' College, Cedar Falls; 10.10 A. M., discussion; "The Place of Music in Education," Otto Meissner, State Normal, Milwaukee; 11-12 A. M., rehearsal for concert; 1.30 P. M., "Saving Lost Motion—Better Co-operation Between Musical Organizations," John C. Freund, president of Musical Alliance and editor of MUSICAL AMERICA; 2.30 P. M., discussion; 3 P. M., address by C. M. Tremaine of the National Bureau for the Advancement of Music; 3.30 P. M., songs by all; 3.40 P. M., reports of special committees and delegates; 4.30 P. M., final rehearsal for concert; 6 P. M., formal dinner; 8.30 P. M., annual concert by the conference, Osbourne McConathy of Northwestern University, director.

Thursday, April 11

9 A. M., singing by all; 9.15 A. M., "Making a Music Survey," report of the committee, by C. H. Farnsworth, Teachers' College, Columbia University (other members of the committee, Stell Root, Normal School, St. Cloud, Minn.; C. A. Fullerton, Teachers' College, Cedar

Falls, Iowa; P. W. Dykema, Wisconsin University, Madison; Dr. John W. Withers, superintendent St. Louis public schools); 10.30 A. M., business session, amendments, reports, election of officers, etc.; 12 M., luncheon for the officers and members of the Advisory Council; 1.30 P. M., round table conferences, Normal Schools and Other Training Schools, Karl W. Gehrken, Oberlin, chairman; Helen Garvin, Rochester, N. Y., secretary; Topic: "The Musical Education of the Grade Teachers"—1. The Responsibility of the Normal School, (a) A discussion of the causes suggested in the curricula submitted by the Carnegie Foundation, Frank A. Beach, Emporia, Kan.; (b) Report of the committee appointed at Grand Rapids to submit suggestions for a normal school course in music for prospective grade teachers. 2. Responsibility of the Supervisor in Helping the Teacher Do Better Work in Music After Beginning to Teach, Alice Inskeep, Cedar Rapids, Iowa. Discussion: The Grades, Caroline Bourgard, chairman, Minneapolis, Minn.; Helen McBride, secretary, Louisville; program to be announced later. The High School, T. P. Giddings, chairman, Minneapolis, Minn.; Organization, E. L. Baker, Minneapolis; Material and Use of the Voice, E. B. Birge, Indianapolis; Appreciation of the Music Sung, H. O. Ferguson, Lincoln, Neb.; The High School Chorus and Its Relation to the Community, P. W. Dykema, Madison, Wis. General discussion. 4 P. M., automobile or boat ride; 6 P. M., informal dinner; 8 P. M., Cincinnati Symphony Orchestra.

Friday, April 12

9 A. M., "Essentials in School Music Work," "Are We in Danger of Following Fads," D. R. Gebhart, Peabody Institute, Tenn.; Howard Clarke Davis, Yonkers, N. Y.; discussion. 9.50 A. M., "The Junior High School," (a) Its Effect on the Chorus Situation, Eunice Ensor, Detroit, Mich.; (b) The Possibilities for Vocational Courses in Music in Junior High School, Helen Garvin, Rochester, N. Y.; (c) Principles Upon Which the Music Work Should Be Based in Junior High School, Will Earhart, Pittsburgh, Pa.; general discussion. 11 A. M., business meeting; 1.15 P. M., Topic, "Community Music," (a) Special Work at Bloomington, Ill., Mabel Glenn; (b) A Well Organized Community with a Director of Community Music, George Oscar Bowen, Flint, Mich.; (c) A Message from Philadelphia, Anne McDonough; address, Mrs. Ola B. Campbell of New York City; 2.30 P. M., important announcements and induction into office of new officials.

Donald Fiser, Baritone, Soon to Leave for Hospital Service Abroad

CHICAGO, March 23.—Donald Fiser, baritone, is now with Base Hospital No. 14, and will leave for Camp Custer, Battle Creek, Mich., early next week. After a few weeks' training there he will leave for immediate service in France. He was soloist at the Circle Theater, Indianapolis, last week, making a feature of Oley Speaks's "When the Boys Come Home," and a number of other songs, to his own piano accompaniment. Shortly after he appeared at Camp Grant, Rockford, Ill., singing at one of the soldiers' concerts, and on Wednesday of this week he was introduced at the Billy Sunday tabernacle, where he sang "Over There" and "Tipperary." E. C. M.

Cope and Heard in Final Tremont Temple Concert in Boston

BOSTON, March 25.—The last in this season's series of Tremont Temple concerts was given recently with George Copland as the feature of the program. Mr. Copland played Bach and Scarlatti in a delicate and incisive manner, and scored in the Spanish Dances of Albeniz, Granados and Chabrier. In the Chopin numbers Mr. Copland did some excellent playing. He was recalled many times and added numerous extras. Evelyn Jeane, soprano, in an aria from "La Traviata," and English songs by Del Riego, Camobell-Tipton and Buzz Peccia, gave additional pleasure by her fine singing. Arthur Fiedler was accompanist. The Boston Philharmonic Orchestra, Charles Leave, conductor, completed the program.

CHICAGO ADMires WARREN PROCTOR IN SONG RECITAL



Photo by Daguerre, Chicago

Warren Proctor, American Tenor

CHICAGO, March 22.—Warren Proctor, tenor, gave a recital at Central Music Hall on the evening of March 11, presenting an interesting and well-sung list of songs. His voice is of excellent quality, well developed and solid. His enunciation was clear and he sang with feeling, poise and fine appreciation for both words and music. E. C. M.

May Sleicher Heard in Concert of Staten Island Cecilia Club

Mrs. May Sleicher, artist pupil of Edgar Schofield and a very interesting coloratura soprano, made her debut with the St. Cecilia Club of Staten Island at its fortnightly meeting, May 6. Her artistic singing of the "Caro Nome" aria from "Rigoletto" made such an impression that the stringent club rule of no encores was broken and her additional number strengthened the favorable impression.

Clara Clemens in Song Recital

A song recital was given in Aeolian Hall on Monday night by Clara Clemens, the contralto. A critical review of the event will appear in MUSICAL AMERICA next week.

BAUER AND CASALS IN JOINT RECITAL

Famous Artists Applauded by Capacity Audience—'Cellist in Poor Form

Harold Bauer, Pianist, and Pablo Casals, 'Cellist. Joint Recital, Aeolian Hall, Afternoon, March 24. The Program: Brahms, Sonata in F Major, Op. 99, Harold Bauer and Pablo Casals; Schumann, "Kreisleriana," Op. 16, Harold Bauer; Bach, Suite in G Major, Pablo Casals; Jean Huré, Sonata in F Sharp Minor, Harold Bauer and Pablo Casals.

A Bauer-Casals recital is always an event in New York, ever since the season in which the Spanish violoncellist returned to America a few years ago and gave a number of these programs with Mr. Bauer. Last week they played to a capacity audience, an audience which applauded everything wildly.

This wild applause was proof of the audience's lack of discrimination, for, although the excellencies of the afternoon outweighed the faults, there were faults. These were the same exhibited by Mr. Casals at his recent solo performances with the New York Philharmonic Orchestra. When Mr. Casals came to us several seasons ago, a decade or more after his unsuccessful American debut, he carried everything before him by virtue not only of his magnificent musicianship and stupendous virtuosity, but chiefly because of his playing's differing from any 'cello playing Americans had heard. He played the 'cello beautifully, not unbeautifully, as so many 'cellists had done and still do; he never forced his tone, he never rasped his C string or "sawed wood" on it and the G string in rapid passage work, a thing common to practically all 'cellists we had heard. He played with the ease of a violinist like Kreisler. And it was that that won him unanimous approval.

Last week, as at his Philharmonic appearances, he did all these things, especially in the first and third movements of the Brahms sonata. And he scratched in playing his double-stops over three and four strings, a thing he never used to do. Mr. Bauer was admirable, as usual, in the ensemble works and gave an enthralling performance of the "Kreisleriana," which was so relished by the audience that he had to play an extra. A. W. K.

CINCINNATI ADMires GABRILOWITSCH'S ART

Second Appearance as Guest Conductor — Zimbalist as Soloist

CINCINNATI, OHIO, March 23.—Ossip Gabrilowitsch arranged an exceedingly interesting program for his second appearance as guest conductor of the Cincinnati Symphony Orchestra. This week's program opened with Brahms's Second Symphony, whose very amiable and lovely phrases were brought out with great finesse and elegance. Especially the *adagio* and the *allegretto* were beautifully presented. The second part was opened by Gliere's symphonic poem, "The Sirens," a highly realistic work, which had received a hearing here upon a former occasion and which received a satisfactory if somewhat repressed interpretation. A good performance of the "Dance of the Sylphs" and the "Rakoczy March" from Berlioz's "Damnation of Faust" concluded the entertainment. The soloist was Efrem Zimbalist, who played the Glazounow Concerto in A Minor, reaping an abundance of applause therewith.

The popular concert of the Symphony Orchestra at Music Hall last Sunday afternoon was not exactly what one would call an artistic success. This was due in the first place to the very poor work of Mons. Varèse, the young Frenchman, who conducted. His readings of even well-known works was ineffective, to say nothing of some of the not-easily-digested modern French compositions. The soloist was Mme. De Costa, who reaped abundant applause with her two arias from "Traviata" and "Louise." She is possessed of a pleasing and well schooled vocal organ.

Emil Heermann, concertmeister of the Symphony Orchestra and head of the violin department of the College of Music, has been released from custody by the local Government authorities, who gave out that Heermann was not guilty of anything but a mere technical violation of the "alien enemy" regulations, and that no suspicion whatever is held as to his entire loyalty. It has also become known that Heermann has invested a large sum in Liberty bonds. He had been held for two weeks in the county jail at Dayton prior to his release, which took place Thursday.

Two faculty concerts of importance took place at the College of Music during the past week. The first was given Monday evening by Walter Gilewicz, the favorably known and highly accomplished young pianist, whose work has attracted unusual attention ever since his advent here. Gilewicz is a thorough musician, whose sincerity is at once apparent to all who hear him. At the same time he is equipped with a technic equivalent to all demands that may be made upon it. His reading of the first movement of the B Minor Sonata of Liszt was the gem of the evening.

Thursday evening Irene Carter gave a piano recital, assisted by Romeo Gorno, her former teacher. Miss Carter went through her program in fine style, well deserving the hearty applause which greeted her efforts.

At the Conservatory there were pupils' recitals given by the students of Frederic Shaler Evans, well-known pianist and pedagogue, and John Hoffman, singer and teacher. Both affairs were well attended and the performances were replete with laurels for the performers and their masters. L. G. S.

Greenbaum Left \$151,000

According to the will of the late Will Greenbaum, probated in San Francisco recently, the impresario left an estate valued at \$151,000.

CAMPANINI MAPPING OUT NEXT CHICAGO SEASON

Revival of Older Operas May Replace New Productions—Impresario Leaves for Europe to Seek Singers—Marie Kryl, a Young Pianist, Reveals Unusual Qualities in Her Début—Casals Earns Favor—Elman Plays with the Symphony

Bureau of Musical America,
Railway Exchange Building,
Chicago, March 24, 1918.

ALTHOUGH the auditors have not completed their checking the books of the Chicago Opera Association on its recently ended season, it is extremely probable that the guarantors will be called upon to pay 100 per cent of their year's guaranty. Of these there are twenty-two, who underwrote a deficit of \$110,000 for a period of five years. They are:

Robert Allerton, J. Ogden Armour, Giulio Bolognesi, Congress Hotel, R. T. Crane, Jr., Charles G. Dawes, C. L. Hutchinson, Samuel Insull, L. B. Kuppenheimer, A. J. Lichtstern, John J. Mitchell, Cyrus H. McCormick, Harold F. McCormick, Edith R. McCormick, Max Pam, George F. Porter, Julius Rosenwald, Martin A. Ryerson, Frank D. Stout, John G. Shedd, Mrs. H. H. Spalding, Jr., Edward F. Swift.

Should the amount subscribed by these guarantors not be sufficient, Harold F. McCormick, it is said, will meet the further sum.

It is probable that next year's opera will bring forward various economies. The plan as now stated is to make various revivals of older operas rather than sumptuous productions of new ones, not only because the price of materials to mount them has become almost prohibitive, but because in some cases the materials are impossible to obtain. The supply of scenery cloth, to name only one item, obtained in happier times from Russia, has been entirely cut off.

General Director Campanini departed this week for Europe, via Jacksonville and Havana, in the quest of new singers. Before leaving he stated that because of the impossibility of getting young artists released from military service in Italy he intended to see what singers he could engage in Spain.

Before leaving for Europe, Mr. Campanini heard 126 singers in a week of auditions, all aspirants. Twenty-five were men. Mr. Campanini engaged only two, Emma Noe of Cincinnati and Beryl Brown of Chicago, both sopranos. Mathieu Hafmans, one of the conductors of the Paris Opéra Comique, has been engaged as one of the conductors of the Chicago organization for next season.

Marie Kryl Makes Début

A remarkable young pianist, Marie Kryl, gave her first Chicago recital at the Grand Opera House on the afternoon of March 17. She is a Chicagoan, a daughter of a well-known bandmaster, Bohumir Kryl, and has for some half dozen years been the pupil of Henri Levy. Shortly before Christmas she appeared as soloist with the Chicago Symphony Orchestra, playing the Liszt E flat concerto, and achieving an enviable success by so doing. The success was confirmed, not to say doubled, by her recital. In appearance she would seem to be scarcely out of her teens, yet she played a program which would test the ability and ingenuity of a far older pianist. She began with the Busoni transcription of the Bach Chaconne, a far better piece in its new version than as an unaccompanied violin solo, continued with the Schumann "Papillons," played a Chopin group which included the B Flat Minor Sonata, some of the preludes and the A Flat Polonaise, and ended with six Liszt transcriptions of the Paganini Caprices, to say nothing of numerous encores.

It would have been enough of an achievement if she had been able merely to play the notes of these works, but Miss Kryl is a distinct personality in music. She has developed a technical equipment that any virtuoso would be glad to have. Her fingers are fleet, her wrists are elastic and her arms and shoulders are strong. Her scales are rippling pleasures, and she can thunder to the limit of the piano's capacity, knowing very well how not to overtax it. In addition, she has ideas and sensibility about music. It was a delight to hear her performance of the Bach-Busoni number. She played it with gravity, but also with vitality, two qualities one or the other of which is quite likely to be slighted by a young player.

When it came to the Paganini-Liszt group, she rollicked through it with all

the nonchalance of youth, at the same time playing all the glittering tricks of virtuosity cleanly and carefully. She has an instinct for the piano and an instinct for the public, and is altogether the most interesting figure that has come up among the younger musicians this season.

The chorus from the Columbia School of Music, appearing at the Illinois Theater on the same afternoon, disclosed some sixty young women who sang under the direction of Louise St. John Westervelt. The tone from the body was pure, though a little light in volume, and they sang easily and expressively, if at times a little cautiously. Winifred Lamb, pianist, played a group of solos, and Frederick Blum, baritone, sang a number of songs.

The program under the auspices of the Society of Musical Friends was presented by Gladys Swarthout, soprano; Roma Swarthout, contralto, and Lyell Barber, accompanist.

Casals Liked Immensely

Those who had the good fortune to be at the Cort Theater, the final place of call on the Sunday list, heard one of the finest recitals of the year, given by that master of all cellists, Pablo Casals. He played with exquisite quality of tone, an infinite variety of color, and a spirit back of everything he did which animated every phrase.

Mrs. Louise Hattstaedt-Winter, so-

prano, gave a song recital at Kimball Hall on the evening of March 19. Her voice was of the light, lyric variety, of attractive quality except at such times as she attempted songs of too high a range, when it became somewhat hard. She displayed good expression and an excellent enunciation.

The musicale at the Edgewater Beach Hotel for the benefit of the Navy Relief Society was given on March 17 by Antionette Egan, soprano; Marion Laurrette McGuire, reader; Lawrence Schaufler, U. S. N., pianist, and Beulah Taylor Porter, accompanist.

Eric DeLamarter, a notable organist, has resumed his series of organ recitals at the Fourth Presbyterian Church, which were interrupted for a time by the Garfield fuel order. The program on March 21 consisted of the works of Sigfrid Karg-Elert, and Mrs. Rubee Wilson DeLamarter, soprano, and Harold Ayres, violinist, were the assisting artists.

Among the young violinists of the season is Edna Gansel, who gave a recital in Kimball Hall March 21. Her program, of ambitious dimensions, included a concerto by Paganini, a sonata by Senaille, Saint-Saëns' "Havanaise," and shorter pieces by Hubay, Sarasate and others.

With Mischa Elman, the violinist, as soloist, Conductor Frederick Stock and the Chicago Symphony Orchestra pre-

sented a somewhat weighty program in the regular pair of concerts, March 22 and 23. The only lightening influence on the list was the first number, the overture to Glinka's opera, "Russlan and Ludmilla." It is a sprightly work, well worth its revival, and the orchestra played it in a highly vivacious manner.

Elman's performance of the Beethoven D Major Concerto on Friday afternoon was full of mishaps, serving less to display him at his best, perhaps, than to show the agility with which he could exchange violins with Harry Weisbach, the concert master. Elman broke a string during the first movement of the work, made the exchange, and finished the movement on the strange instrument. In the meantime Weisbach adjusted a new string, but the second movement had hardly begun before there was another snap and another exchange. This time Elman did not tempt fate further, but played through the rest of the concerto on Weisbach's violin. The symphony was Tschaikowsky's "Manfred," an hour of almost unmitigated anguish. It was given a remarkable performance by the orchestra, one of stirring climaxes and striking virtuosity throughout. Its weakness from the point of view of the listener lay in the fact that it is a work for a virtuoso orchestra, for its undulating woe strung out at such length is quite likely to become a bore before its end. At the same time it ranks as one of the season's achievements for Mr. Stock and his gifted body of players.

John Rankl, baritone, was the soloist March 21 before the assembly of the First District Federation of Women's Clubs at the Hotel La Salle. On the evening following he sang with the Butler Brothers Choral Society at Lewis Institute before the Friday Evening Club. The next Sunday he was a soloist in Stainer's "Crucifixion" at Christ Church, Winnetka.

EDWARD C. MOORE.

CHAMBER MUSIC IS IMPORTANT FEATURE OF BOSTON'S WEEK

Flonzaley and Berkshire String Quartets Greeted in Admirable Programs—Harvard Musical Club Gives Annual Concert—Joseph Bonnet's Recital Duplicates His Initial Program in Paris—Mme. Leginska in Benefit For War Work

BOSTON, March 25.—It was a peculiar evening's entertainment that the Harvard Musical Club offered its friends at John Knowles Paine Hall on the evening of March 12. The audience was very small; the performers were a combination of student talent, professor, and assisting women artists; there was but one student composer represented, Howard E. Hinners, who proved to be an excellent pianist also. He played fine accompaniments for his own songs, "Il pleure dans mon coeur" and "C'est l'heure exquise," as well as for the three duets sung by Anne Gardner and Archibald T. Davison, and he sustained the pianoforte rôle in the Brahms Trio in B Major. Ernest Hoffman, son of Jacques Hoffman of the Boston Symphony Orchestra, played the viola in the Dvorak Trio and violin in the Brahms Trio. Hazel L'Africain was 'cellist in the Brahms Trio. Others taking part were Melville M. Smith and Randall Thompson, pianists; Donald T. Gammons and Ernest S. Baker, violinists; Dr. Davison as singer was a surprise to those who had known him only as organist, conductor, and lecturer. He sang the two songs of Mr. Hinners from manuscript and "Voici le matin" from "Joli Gilles." With Anne Gardner, soprano, he sang Henschel's "O That We Two Were Maying," and two of Brahms' "Weg der Liebe." The concert was given for the benefit of the French Fund for the Blind.

An interval of only six days separated two important musical events of marked similarity, yet with strongly dissimilar features. The Flonzaley Quartet gave its third and last concert on March 14 at Jordan Hall. On March 20, at the same hall, the Berkshire String Quartet gave its first public concert outside of New York City. The one, a seasoned organization that has suffered little change in eleven years, played to a set of loyal, enthusiastic friends. The other, an infant of three years, made a bid for friends and succeeded. Both organizations excel because of the superiority of their ensemble playing, but one instrument in each deserves to be named for its particular beauty: the viola in the older organization, the cello in the younger. The Flonzaleys offered Debussy's very original Quartet, Mozart's

delightful Quartet in D Major, and Dvorak's in F Major. The Berkshires opened with the C Minor, opus 51, of Brahms, followed with the D Major of Haydn, and closed with the d'Indy.

One of the most enjoyable recitals heard in Boston this winter was George Copeland's program in Jordan Hall for the benefit of the Fund for Italian Wounded—superlatively enjoyable partly because of his fine playing, partly because of a fortunate choice of program, and largely because it was of just the right length. Ethel Leginska, on the other hand, played too long a program when she gave her services at Jordan Hall on the afternoon of March 13 for the benefit of the New England Surgical Dressings. As for details of Mme. Leginska's playing, not even with a harpsichord at her command could she have played the Sonata of Paradise or the two lovely pages of Scarlatti with greater crispness of tone, with finer clearness of utterance. There was flawless passage work, almost unbelievably rapid and distinct. In the Liszt Sonata there was a nobility, an eloquence rarely attained in pianoforte playing. A large audience, made picturesque by the presence of girl ushers in Red Cross uniform, gave continual evidence of its appreciation of the pianist.

On the occasion of his third organ recital in Boston the distinguished French virtuoso, Joseph Bonnet, gave the kind of program that first attracted favorable attention to him in Paris a decade ago. Guilmant was still alive, Widor was in his prime, but the fine recitals by the young man from Bordeaux were beginning to be the talk of *tout Paris*. Perhaps it was Charles Bordes and the Chanteurs de Saint Gervais who first gave young Bonnet the idea of developing "historic" recitals. At any rate, it was in conjunction with this famous aggregation of musicians that he first appeared before the Parisian public in just such a program as he presented at Emmanuel Church last Sunday evening. One number on the program, Frescobaldi's "Toccata per l'Elevatione," was described among the program notes as "one of the most extraordinary pieces of musical art." Into the performance of it Mr. Bonnet infused a religious spirit, a spiritual isolation, that detached it from all that one has heard previously. It was the very perfection of organ playing.

The musical climax of the week was

the symphony concert which marks the close of the third quarter of the season. Eighteen concerts out of the twenty-four have now been accomplished, interest growing keener as the cycle nears its end. Not in recent years has there been such sustained enjoyment of the work of this great organization. This week's pair of concerts might well have been named a Saint-Saëns program, even though there was a Chadwick Suite to open the program and but a single work by the French master to continue and conclude it. But the Chadwick work was hardly more than a preliminary, quickly forgotten once the Saint-Saëns was underway, and the piece which gave the event its character was the magnificent Symphony in C Minor. Mr. Chadwick's Suite has been heard before, both in its entirety and as separate movements. It is tuneful, obvious, entertaining. Much of it, as in the case of Cadman's Indian opera "Shanewis," shows the hand that has got its cunning from shaping little lyrics for voice and piano. This trait is especially noticeable in the second movement, a Nocturne, called by the composer "Noël." There was a gorgeous performance of the Symphony, with John Marshall at the organ and two persons, unnamed in the program, at the piano. Once the mood of perfect serenity was established in the *poco adagio* the performance reached high water mark and remained there.

HENRY GIDEON.

GIVE LENTEN MUSICALE

Mme. Kitty Berger and Aides Appear at Delmonico's

Mme. Kitty Berger, player upon the harp-zither, gave a Lenten musicale in the Gold Room at Delmonico's on the afternoon of March 20, assisted by Margaret Morgan, mezzo-soprano; Arthur Lichty, tenor; Dr. William C. Carl, organist, and Leo Baum, pianist. Dr. Carl Dufft, who was announced to appear, did not do so. Mme. Berger gets from her instrument all that can be got, but its uncertainties of pitch render it unsuitable for concert or recital performance. Miss Morgan exhibited a fair mezzo voice; Mr. Lichty's voice is an excellent tenor and his diction was admirable. He would have been heard to better advantage in a larger auditorium. Owing to the difference in pitch of the zither and the reed organ on the stage, Dr. Carl accompanied Mme. Berger in "A Perfect Day" and the Barcarolle from "Tales of Hoffmann" on the piano instead of the organ. Mr. Baum played excellent accompaniments for both singers.

J. A. H.

Alfred Hertz, conductor of the San Francisco Orchestra, and Mrs. Hertz arrived in New York this week.

OPERA THRIVES IN PHILADELPHIA

Financial Returns Great as Ever
—“Love of Three Kings”
Fascinates

PHILADELPHIA, March 20.—The large audience at the Metropolitan production of “The Three Kings” was one more consoling proof of the stability of grand opera here in war time. The season, given under many handicaps, of which the difficulty of transportation is not the least, has been thus far encouragingly prosperous. Last year was Mr. Gatti’s most successful one here. The receipts averaged \$10,200 a performance, and the subscription was the largest in the history of the house. But even now, when all entertainments, theatrical or musical, have so much to contend with, the subscription is but \$300 less than last year, and it is probable that this deficiency will be made up in sales for single performances. Something very close to a \$10,000 average in receipts for presentation is likely to be established. But two performances have fallen below that mark. One was Liszt’s “Saint Elizabeth.”

Caruso’s *Avito* in “The Love of the Three Kings” last Tuesday evening marked the great tenor’s first appearance here in the distinctively modern style of opera. His singing on Tuesday had moments of compelling beauty and was always characterized by keen respect for the musical fabric.

Jose Mardones and Claudia Muzio earned individual triumphs. Mardones’ *Archibaldo* is in many ways a lyric-dramatic masterpiece.

Muzio’s *Fiora* was a novelty to our audiences. Mlle. Muzio is visually attractive and her vocal interpretation is decidedly superior. Her clear soprano tones are instinct with dramatic fervor. Tuesday’s audience at the Metropolitan was thrilled. On none of her earlier appearances here has the authority of her art been so manifest.

The *Manfredo* of Pasquale Amato was as ever a powerful dramatic creation. Bada, Audisio, Kanders, Tiffany, Robeson and Arden had the other rôles. Moranoni’s conducting left none of the charm of the score undisclosed.

Josef Hofmann gave his only piano recital of the season here in the Academy of Music on Thursday afternoon. The great pianist was in his most inspired mood.

There was much that was familiar about Leopold Stokowski’s Russian program last week, including the ardor with which the Philadelphia Orchestra conductor invariably interprets Slavic music. His temperament seems precisely suited to this type of instrumental writing. Skryabin’s “Poem of Ecstasy” furnished a highly invigorating display of both the director’s and his orchestra’s artistic resources.

Thaddeus Rich, the excellent concert master, was absent from his desk, as the result of an attack of grippe. His place was taken by Emil Schmidt, one of the orchestra’s efficient first violinists and well known also for his leadership of the Schmidt Quartet. The numerous soli of the “Spanish Caprice” proved a rather severe test of the abilities of a temporary encumbent of an important post. Hedda van den Beemt, a member of the string choir, who has been ill for several weeks, received a personal tribute of applause on the assumption of his old additional rôle of celesta player.

Haensel & Jones to Manage Schofield

Edgar Schofield, baritone soloist of St. Bartholomew’s Church and a well-known concert and oratorio singer, will be under the management of Haensel & Jones during next season.

Ovation Given Mischa Levitzki in Oberlin Recital

BERLIN, OHIO, March 19.—Mischa Levitzki scored a veritable triumph at Oberlin last Tuesday evening, when he gave a piano recital in Finney Chapel before the most enthusiastic audience of the year. The program, which was an

ideal one for students to hear, began with the Bach Chromatic Fantasie and Fugue. Levitzki’s playing of the “Appassionata” Sonata by Beethoven was in every way remarkable and his Chopin group was most heartily applauded. The final group consisted of the Rubinstein Staccato Etude, the Liszt D Flat Etude and the Sixth Rhapsody.

MANHATTAN LIFE BUYS LEXINGTON OPERA HOUSE

Chicago Association Said to Be About to Renew Lease on Property for Term of Years

The Lexington Avenue Opera House, the third to be built by Oscar Hammerstein and which cost the impresario \$2,000,000 to erect in 1915, was sold on March 21 for \$450,000 under a foreclosure order issued by Judge Hotchkiss. The property went to the Manhattan Life Insurance Company, which held a mortgage upon it, amounting with accrued taxes, to about \$520,000.

It is stated in theatrical circles, according to the New York *Morning Telegraph*, that the Chicago Opera Association, whose lease on the property expires on May 1, has already taken steps to extend its holding of the opera house. It has been rumored more than once that the Chicago Opera was endeavoring to obtain a suitable auditorium in the city, where it could give a season of opera every winter, and the fact that no representatives of the association were present at the sale indicates that if the Chicago organization wishes to make the Lexington Avenue house its local home, it will do so by means of a lease from the Manhattan Life Insurance Company and not by purchase of the property.

STERLING NEWARK PROGRAMS

Marcella Craft and Max Gegna Heard in Concert of Contemporary Club

NEWARK, N. J., March 23.—The annual musicale of the Contemporary Club was held last Thursday afternoon at Proctor’s Roof Theater. Marcella Craft, soprano, and Max Gegna, cellist, were the contributing artists. Both won favor with the audience through their excellent musicianship, and responded to the hearty applause by adding several numbers to the printed list.

On Thursday evening a concert was given at Avon School by Thomas Wilfred, lute player; Etta Robinson, soprano, and William Kincaid, flute. Olive Cleveland Howard, who has done much research among the American Indians, gave explanatory remarks. Mabel Baldwin was the accompanist.

Last Tuesday evening the Musicians’ Club heard a program of songs, the translations of which were made by Cecil Cowdrey. The program included numbers by Schubert, Schumann, Grieg, Rimsky-Korsakoff and Rubinstein, presented by Ada Crane Jacobus, soprano; Charlotte Hamilton, contralto; John Campbell, tenor, and Elliott Shaw, bass. The accompaniments were played by Miss Cowdrey.

Herman Epstein concluded his series of lectures on Wagner’s “Nibelungen” recently before a large audience.

P. G.

Many Audiences of Month Welcomed Florence Otis in Concert

Florence Otis, American coloratura soprano, has been heard with success recently in a number of excellent concerts. On March 6 she was soloist at the Globe Music Club concert at De Witt Clinton High School, New York City, singing a group of French and Italian songs and a group of Warford songs, “Lay,” “Dream Song” and “A Rhapsody,” the last two dedicated to her. Mr. Warford was the accompanist. She gave a recital on March 15 before a large section of the Chiropean Club of Brooklyn. Here, in addition to the standard répertoire, she presented American songs by Claude Warford and Hallett Gilberté, with the composers at the piano. On March 21 she was heard in a concert at the Willis Avenue M. E. Church, New York, singing a number of Gilberté songs, among them a new manuscript “Laughing Song,” dedicated to her. The song had to be repeated.

ST. LOUIS FORCES CONCLUDE SEASON

Zach Presents Helen Stanley in Closing Concert—Many Programs Heard

ST. LOUIS, Mo., March 23.—The regular subscription concerts of the Symphony Orchestra were brought to a glorious close this week with a program of unusual brilliancy. It was the consensus of opinion that the orchestra played better than they have at any concert this season, with more understanding and with deeper insight into the finer points of the orchestration.

The first part of the program was devoted entirely to the “Symphony Pathétique” of Tschaikowsky. The orchestra has played it many times before, but never with such finesse and ensemble. The third movement was especially liked. After the intermission came the first appearance of the soloist, Helen Stanley, the beautiful soprano, who gave the aria “Infelice” by Mendelssohn. Each time Miss Stanley appears she seems to gain in vocal capacity and her singing of this beautiful number was a great pleasure. Mr. Zach then gave a superb reading of Liszt’s “Symphonic Poem,” No. 2 “Tasso; Lamento e Trionfo.” Miss Stanley was heard in two more arias, one from Debussy’s “L’Enfant Prodigue” and the other from “La Tasse” by Godard. These two difficult numbers were presented in a thoroughly finished and satisfactory manner and won much praise. The program was concluded with the Prelude to “Die Meistersinger.” As has been the custom in former years, there was no announcement of next season’s work.

Marie Ruemelli, one of the city’s best pianists, gave her second recital on Thursday night at Sheldon Hall, assisted by her sister, Alice Ruemelli, who made her first bow as a violin soloist. A most

HAGEMAN FEATURES NATIVE SCORES AT OPERA CONCERT

Gilbert’s “Comedy Overture” and Chiavarelli’s “Prelude and Fugue” Played —Hofmann “Guest Soloist”

Richard Hageman honored Henry F. Gilbert by placing on the Metropolitan’s Sunday evening program on March 24 his “Comedy Overture on Negro Themes” the day after his “The Dance in Place Congo” had had its world première. The Gilbert overture, familiar to New York concert-goers, again won favor through its fine melodic material, its rich instrumental garb and its rhythmic verve. Mr. Hageman gave it a spirited performance, one that made up in rhythmic incisiveness and climactic power what it may have lacked in detail of finish, owing to the fact that rehearsals are rare for Sunday night concerts at the Metropolitan. Alberto Chiavarelli’s “Prelude and Fugue,” recently played at the New York Philharmonic under Josef Stransky, was the other orchestral number, making two American orchestral works on a single program—at a Metropolitan Sunday concert! Bravo, Mr. Hageman!

Mabel Garrison sang the “Charmant Oiseau” air, that inevitable first-cousin of Mr. Bishop’s gentle lark, in a manner that placed her in the first rank of florid singers. She sang with such a delicious quality, such technical skill and a generally artistic feeling that she made this innocuous music charming. Her passages with the flute were clean and clear, her trill beautifully managed and she closed the air with a stunning high D that brought down the house. The applause that followed was of the kind that would have impelled some singers to take a double encore. The audience desired it of Miss Garrison, but she contented herself with a round half dozen or more recalls to the stage. Later in the evening she had another ovation for her singing of the “Voce di Primavera.” Morgan Kingston, in excellent voice, scored heavily in the “Pagliacci”

agreeable program was given which included the Rubinstein “Concerto in D Minor,” with Mrs. C. J. Luyties at the second piano; the Bruch Concerto for Violin, G Minor; a group of two “Songs Without Words” by Mendelssohn, and two numbers by Schubert-Liszt. Another very interesting number was a “Prelude in C Minor” by Gignoux, played for the first time in this country.

St. Patrick’s Day was celebrated by a “request program” at the Sunday concert by the orchestra, and the list contained some of the very best music that has been given all year at these concerts. After the “Tannhaeuser” Overture, the first movement of Schubert’s “Unfinished Symphony” was splendidly done. Other orchestral numbers were the Luigini “Egyptian Ballet,” the “Danse Macabre” by Saint-Saëns, and “Irish Rhapsody” by Victor Herbert, as the closing number. All of these were finely performed. The soloist was Rosalie Miller, soprano, who sang as her first contribution an aria from “Marriage of Figaro” and one from “Mignon” with orchestra. Instantly she won favor with the big audience that seemed charmed with her delightful singing. Her second group, given with piano accompaniment, contained songs by Gluck, Fourdrain, LaForge, Burleigh and Rogers, and displayed her versatility. She possesses much grace and charm of manner, besides an excellently trained vocal organ, and it is to be hoped that she will have an opportunity of singing here again before long.

The final musicale of the winter was given at the City Club to-day. The artists appearing were Helen Brown Reed, soprano, and Mabel Bretz, pianist. Mrs. Reed, who is an artist of much dramatic talent, gave the *Micaela* aria from “Carmen” and several groups of songs, which she sang with excellent taste. Mrs. Bretz, besides playing the accompaniments, gave two groups of short pieces containing numbers by Chopin, Rachmaninoff and Debussy.

The last of Ernest R. Kroeger’s Lenten recitals, which have grown to be a part of the musical life of the city, was given last Monday night, when the composer-pianist gave a most interesting program.

H. W. C.

arioso, sung in impassioned style and later the “Sound an Alarm” air from Handel’s “Judas Maccabaeus,” in good English, with a real oratorio delivery. He had many recalls and was ardently applauded.

Of Josef Hofmann in the Chopin E Minor Concerto it is difficult to write, after one has done so on previous occasions. His playing of it defies criticism and last week he had one of his great evenings. He has never played it better in New York. His playing of the exquisite Romanza would alone entitle him to his distinguished position in the piano world. It was a master’s performance of a masterpiece. At the close of the concerto, following numerous recalls, he played the Chopin A Flat Major Valse as wonderfully as he had played the concerto. A word is due Mr. Hageman for his subtle and carefully adjusted conducting of the accompaniment to the concerto. Mr. Hofmann also played his familiar group, the Rubinstein Barcarolle in A Minor, Moszkowski’s “The Jugleress,” Beethoven’s “Ruins of Athens” March in the Rubinstein transcription and the Rachmaninoff C Sharp Minor Prelude.

A. W. K.

Decide Not to Exhibit Films in the Metropolitan During Summer

A report that the Metropolitan Opera House would be converted into a moving-picture theater during the summer months caused wide discussion in New York’s musical circles last week. The Metropolitan’s directors sanctioned the exhibition of French and English war films for propaganda purposes, but at the last moment plans were altered. D. W. Griffith, the producer of the war film, stated that it was imperative that the picture be exhibited before May 15, the earliest date on which the Metropolitan would be available.

M. H. Hanson announced on Monday that he had resigned the management of Marcella Craft, owing to differences which have arisen through her engagement with the San Carlo Opera Company.

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ORANGE, N. J.—The Haydn Orchestra, S. Van Praag, conductor, gave a concert on March 20, assisted by Rose Bryant, contralto. A large audience attended.

WASHINGTON, D. C.—Mrs. R. H. Dalgleish recently presented Virginia Robinson, soprano, and Charles Richmond, baritone, in a pleasing recital of songs.

WHEELING, W. VA.—Elizabeth Gest, pianist of Philadelphia, and Elizabeth Bird, contralto of Clarksburg, gave a concert at St. Joseph's Academy on the evening of March 12.

LEOMINSTER, MASS.—The Apollo Male Quartet of Boston, assisted by Velma May Hicks, reader, gave a delightful concert at the Pilgrim Congregational Church here on March 22.

HUNTINGTON, W. VA.—A community sing was held in the high school under the auspices of the Parent-Teacher Association on the evening of March 14, under the direction of H. Clay Warth.

LIMA, OHIO.—Leona Feltz was heard recently in recital at the Bluffton College of Music in a lengthy program, which included numbers by Chopin, Mozart, Rubinstein, Liszt and others.

HOLYOKE, MASS.—Mrs. John Adie, soprano, was soloist at an organ recital given recently by William G. Hammond in the Skinner Memorial Chapel. This was Mr. Hammond's ninety-seventh recital.

CLARKSBURG, W. VA.—Elizabeth Gest, pianist of Philadelphia, gave a recital before the Marcato Club on March 9. Miss Gest besides being a pianist of ability, is on the editorial staff of *The Etude*.

WHEELING, W. VA.—The first concert of the Municipal Band was given recently at the Court Theater before a large audience. Director Summers offered a fine program and solos were sung by Mrs. Anna Hilton-Otto.

STEUBENVILLE, OHIO.—Under the auspices of the Steubenville Lecture Bureau, a concert was given on the evening of March 9 by the Metropolitan Trio, which consists of Vera Barstow, violinist; Boris Hambourg, 'cellist, and Mrs. Litchfield, pianist.

PARKERSBURG, W. VA.—Dewitt C. Garretson, who was organist for a number of years at Trinity Episcopal Church and who recently has filled the same position at Utica, has been appointed organist and choirmaster at St. Paul's Cathedral in Buffalo, N. Y.

HARTFORD, CONN.—John Spencer Camp, who has been organist and choirmaster at Center Church for twelve years, has resigned to devote his time to musical composition and his duties as treasurer of the Austin Organ Company. No successor has yet been appointed.

ZANESVILLE, OHIO.—Mrs. Susan Bradshaw Paul has been re-elected president of the Thursday Morning Music Club. Other officers are as follows: First vice-president, Lora Chappelar; second vice-president, Cora Jean Geis; secretary, Ethel Grace; treasurer, Harriet Rusk.

CAMBRIDGE, MASS.—Benedict Fitzgerald, assisted by six boy singers and a choir of twelve men, presented a program of ecclesiastical music of the Reformation period, in the John Knowles Paine Concert Hall, on Tuesday evening, March 19, under the auspices of the music department of Harvard University.

SEATTLE, WASH.—The pupils of Mrs. Florence Hammond Young, Mrs. Lida Schirmer, Mrs. Dai Steele Ross and Harry Krinke were heard in recital during the week. W. H. Donley gave his monthly organ recital at the First Presbyterian Church on Sunday afternoon, at which he featured American composers.

GAFFNEY, S. C.—Two interesting recitals were given recently by members of the faculty of the School of Music of Limestone College. Those taking part were: Frank L. Eyer, pianist; Eloise Potter, soprano; Gordon Westrop, violinist, and Sherwood Rogers, 'cellist.

STOCKTON, CAL.—The second concert of this season by the Cecilia Choral Club was given at the Philomathian Club house on March 19, under the direction of Percy Gow. The soloists were Grace Smith and Amy Pahl, violinists, with Mrs. Olive H. Mayall as accompanist.

SAN DIEGO, CAL.—Edward Schlossberg, pianist, assisted by Mrs. J. M. O'Toole, soprano, recently gave an interesting "home" program for the Amphon Club. Mr. Schlossberg has just finished a course of study in Los Angeles and will start shortly on his first professional tour.

TACOMA, WASH.—William Sherwood of Spokane, president of the Northwestern Music Teachers Association, was in Tacoma recently for a brief visit. A delightful musicale was arranged in his honor on March 18 by Mrs. Frederick A. Rice, soprano, and musicians from Camp Lewis.

WASHINGTON, D. C.—Chamber music formed the program at the recent meeting of the Friday Morning Music Club, in which the following took part: Gertrude Edgar, violinist; Helene Broemer, 'cellist, and Clara Ascherfield, pianist. Mrs. W. H. A. Walker, soprano, also contributed solos.

LANSING, MICH.—The annual concert of students of the Michigan School for the Blind took place on March 18, those appearing in the excellent program presented being Ina Walden, Anna Matson, Gertrude Timmer, Lucille Goodrich, Mildred Gerow, Harold Leffingwell and the School Glee Club.

ZANESVILLE, OHIO.—Mary Evelyn Schorbe, pianist, has returned from Chicago where she has been studying composition with Louis Victor Saar. She has dedicated two new songs to Mme. Rosa Olitzka, contralto, and they will be presented by Mme. Olitzka in her April concert in Chicago.

CHARLES CITY, IOWA.—The Hugh R. Newsom Concert Company gave a concert at the Hildreth Opera House on March 14. Leonora Ferrari, soprano, Hugh Newsom, tenor, Edward Vito, harpist, W. C. Inman, baritone, Laura Barnett, contralto, Lillian Pringle, 'cellist, gave an excellent program.

WASHINGTON, D. C.—H. H. Freeman, organist; Arthur C. Gerbach, bass; Anton Kaspar, violinist; Dr. William Stanfield, organist; Anita Kloss, violinist; W. W. Sorrell, tenor; Lewis C. Atwater, organist, and Charles Trowbridge Tittmann, bass, are some of the local artists that have contributed to the success of the series of organ recitals during Lent arranged by H. H. Freeman for St. John's Church.

WASHINGTON, D. C.—Mrs. Ethel Holtzclaw Gakler delighted the Young Women's Christian Association Chorus Club with a program of songs, both French and English, as well as the aria from "Aida." Julia Huggins assisted at the piano. Other local musicians who have contributed their talents recently for the enjoyment of the Y. W. C. A. are Anita Kloss, violinist, and Jeune Schwartz, pianist.

WASHINGTON, D. C.—The National Quartet gave such a stirring presentation of "Salut à la France," from "La Fille du Régiment," at a recent patriotic demonstration that the French Ambassador publicly expressed his appreciation. This quartet is composed of Mrs. Elizabeth S. Maxwell, soprano; Lillian Chenoweth, contralto; W. E. Braithwaite, tenor; Harry M. Forker, basso, with Ethel G. Johnston, pianist.

NEW BEDFORD, MASS.—The Orchestra of Le Cercle Gounod gave its second concert of the season on March 10 in the Olympia Theater. A good sized audience attended and was most enthusiastic. Charlotte Peege, contralto, and Edna Stoessel, pianist, were the soloists, with Julia Kroeber as accompanist.

OAKLAND, CAL.—The Cecilia Choral Club of fifty voices, Percy A. R. Dow, conductor, was heard in concert on March 14 in the United Presbyterian Church. The soloists were Josephine Holub, violinist; Margaret Avery, 'cellist; Joy Holloway, pianist, and the Arion String Trio. Mrs. Margaret Hughes was accompanist.

AMSTERDAM, N. Y.—The male choir of St. Ann's Church, assisted by Ethel Baker, soprano, sang the sacred cantata "The Cross of Christ" by Thomas Adams, on Sunday evening, March 17. Solo parts were sung also by Frederick Harris, tenor, and Albert R. Willis, baritone. Russell Carter is organist and choirmaster of the church.

NEWARK, N. J.—Last Thursday Herman Epstein gave his fourth lecture on Wagner's "Nibelungen Ring," discussing "Siegfried." Albert Francis Wade, accompanied by Howard Savage, sang at Camp Vail recently, giving numbers by Speaks, Sanderson, and Damrosch. Edith Wilson Widmer, pianist, played a Chopin valse and Mana Zucca's "Fugato on Dixie."

CHATTANOOGA, TENN.—The regular meeting of the Chattanooga Music Club took place on March 11 at the Court House Auditorium. The program was given by the junior members of the club, from eleven to seventeen years of age. All the prominent teachers were represented by their pupils. The young students reflected much credit on their teachers.

PORTLAND, ORE.—On Feb. 17 Lucien E. Becker, organist, and Jane Burns Albert, soprano, appeared in recital at the Auditorium. A patriotic musicale was given lately at the home of Dr. and Mrs. Harvey Parker by Mrs. Alice Brown Marshall, pianist, and Stuart McGuire, baritone. Other recent recitals were by the pupils of Elsie Bisc'off Moore at the East Side Christian Church and Dorothy Bliss, pupil of Harold Parish Wililams.

ADAMS, MASS.—David Roberts, organist at First Congregational Church, has resigned his position, to take effect May 1. He has served for about sixteen years and there is general regret because of his resignation. Adams and northern Berkshire have enjoyed an excellent musical production through his ability and work with the Congregational Church quartet and choir. Several oratorios have been presented under his direction.

LOCKPORT, N. Y.—Before a large audience, on March 1, the Girls' Choral Club of the Lockport High School, presented an interesting program. The first part of the program was given under the leadership of one of the girls of the choral club; the second part under Robert Bartholomew, supervisor of music in the public schools, and consisted of Paul Bliss's cantata, "Fay of the Floating Islands." The assisting artist was Lois Sillesky, violinist. Florence Symes and Mrs. E. A. Rogers were the accompanists.

BROOKLYN, N. Y.—The Laurier Club of Brooklyn gave a concert on Wednesday evening, March 13, at the residence of E. N. Baisley, assisted by the Bedford Mandolin Club, led by Anna M. Tuttle, in the "Song of the Volga Boatmen," selections from "Robin Hood," "Hawaiian Music," and plantation and war numbers. Marie Amort, soprano, sang a group of Irish and Italian songs. Frances Mayland, contralto, gave several solos. Herman Rosenberg gave several enjoyable violin numbers, accompanied by Harry Howe Whitaker at the piano.

BROOKLYN, N. Y.—Carl Fiqué presented his pupil, Anna Hering, in a piano recital at Memorial Hall, March 12, in a varied program, which enabled a large audience to appreciate the fine training of the pupil. Mendelssohn's "Capriccio Brilliant," Mr. Fiqué playing the orchestral accompaniment on a second piano, opened the program. There followed compositions by Chopin, Rubinstein, Franck and Fiqué. The final offering was Liszt's "Hungarian Fantasy," played on two pianos. Miss Hering won much applause. Edna Meinken, soprano, accompanied by Katherine Noack Fiqué, gave Ardit's "Il Bacio," with fine effect, and other numbers.

WASHINGTON, D. C.—Under the baton of Mrs. A. M. Blair, the Rubenstein Club was heard recently in one of the most delightful choral concerts given by the organization. The soloist was Allee Barbe, soprano, of New York, who scored a success in her groups of French and American songs and an aria from "Mignon." A feature of the chorus was a group of Negro Spirituals, harmonized by H. T. Burleigh. Claude Robeson was accompanist.

ALBANY, N. Y.—A chorus of the Albany Woman's Club in several songs was the feature of the rehearsal of the Albany Community Chorus recently. Mrs. Jean Newell Barrett directed the chorus and Mrs. Abiel Smith was accompanist. The Men's Club of the Trinity Methodist Church gave a musicale on March 4. The program, arranged by Elizabeth Schroeder, soprano, included numbers by Mrs. Lillian Taylor Krake, pianist; Thomas F. O'Neil, violinist, and Harold E. Dow, tenor.

BOSTON.—The soloists at the MacDowell Club concert, held in Steinert Hall on the afternoon of March 13, were Ben Redden, tenor, artist-pupil of Arthur Wilson; Ethel Damon Clark, pianist, and Marrion Nurless Chapin, soprano. Mary Walsh accompanied Mr. Redden and Adeline Connell Armistead served similarly for Mrs. Chapin. The program opened with Mozart's "Symphonie Concertante" for violin, viola and piano, played by Henry Eichheim, Anna Golden and Martha Baird.

BROWNWOOD, TEX.—Ellison Van Hoos and H. C. Nearing appeared here in joint recital March 12 in the auditorium of Daniel Baker College. A large audience heard the two artists and the applause amounted almost to an ovation. Mr. Van Hoos sang the Lament from "Pagliacci," "Thy Tiny Hand Is Frozen," from "Bohème," and "Summertime," a song cycle written and dedicated to him by Landon Ronald. Mr. Nearing at the piano played interesting but properly subordinated accompaniments. His performance of the Chopin Scherzo in B Minor and the Fifteenth Rhapsody of Liszt were examples of intelligent and artistic pianism.

TROY, N. Y.—The feature of St. Joseph's Church choir concert on March 5, for the benefit of the Red Cross, was the singing, with orchestral accompaniment, of a new song, "A Pledge for Freedom," with words and music by Col. E. M. Markham of Troy. The choir was directed by James McLaughlin, Jr., and was assisted by Bart E. Dunn, tenor; Charles F. Crowley, baritone, and John Kiley, boy soprano. A musicale was given on March 6 by Charles Van Buren, baritone; Herman Geiser, flautist; Florence McManus, violinist; Lydia Rehkugel, pianists, and a quartet comprising John Beiermeister, Henry Kreiss, Wendell Hess and Fred C. Comstock. Theresa Maier was accompanist.

LIMA, OHIO.—The Women's Music Club has the Minneapolis Symphony Orchestra as the closing attraction of the season. The organization is to play at the May Festival of the Bowling Green (Ohio) Conservatory, and has a date very soon thereafter at Flint, Mich. Manager Wendell Heighton has agreed to give Mrs. M. M. Keltner, president of the Lima organization, a choice of three of the five soloists carried, and she has chosen Idelle Patterson, soprano; Allen McQuahe, tenor, and Cornelius van Vliet, 'cellist. With the coming of the Minneapolis Symphony, Lima will have enjoyed a hearing of all the largest bands, the record being established this season with the St. Louis Orchestra last December 6 and the closing attraction noted—two in one season.

BROOKLYN, N. Y.—The usual monthly musical evening of the Central League of the Central Congregational Church, on Wednesday, March 13, was marked by several unique features. Mrs. Amelia Gray-Clarke, pianist, gave an interesting talk on Chopin, after which she played a group of that master's compositions. She also pleased with Sgambati's "Minuetto Vecchio," a "Barcarolle" by Rubinstein, a "Caprice" by Stavenhagen and the "Rhapsodie Hongroise" No. 6 by Liszt. Winifred Marshall, soprano, sang typical French songs of 1750 and American Civil War period songs. Mabel Ritch, contralto, sang "Omnia mai fu" by Handel; "Armenian Lullaby," by Chadwick; "That Rose," by Harling, and "Jordan River Flowing On," by Turner. Louise P. Knapp, in costume, accompanied Miss Marshall and Mrs. Clark accompanied Miss Ritch.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in the list.

Individuals

Alcock, Merle—Hartford, Conn., Apr. 10; Greensburg, Pa., Apr. 13.

Austin, Florence—Medicine Hat, Alta., Canada, Apr. 1; Calgary, Apr. 3; Edmonton, Apr. 5; Saskatoon, Sask., Apr. 8; Regina, Sask., Apr. 10; Moose Jaw, Apr. 12.

Bauer, Harold—Scranton, Apr. 4; New York, Apr. 7; Cleveland, Apr. 9.

Bonnet, Joseph—Memphis, Apr. 4; Nashville, Apr. 9; Atlanta, Apr. 11.

Braden, Adele—New York, Apr. 1.

Braslaw, Sophie—New York (Carnegie Hall), Apr. 6.

Cartwright, Earl—Boston, Mar. 31.

Casals, Pablo—New York, Apr. 7.

Cronican, Lee—Medicine Hat, Alta., Canada, Apr. 1; Calgary, Apr. 3; Edmonton, Apr. 5; Saskatoon, Sask., Apr. 8; Regina, Sask., Apr. 10; Moose Jaw, Apr. 12.

Fischer, Adelaide—Chicago, Apr. 11.

Gabrilowitsch, Ossip—Milwaukee, Apr. 6; Chicago, Apr. 7; Cleveland, Apr. 9.

Galli-Curci, Amelia—Washington, Apr. 5.

Ganz, Rudolph—New York (Æolian Hall), Apr. 13.

Garrison, Mabel—Milwaukee, Apr. 1; Bay City, Mich., Apr. 3; Flint, Mich., Apr. 5; Fitchburg, Mass., Apr. 9; New Brunswick, N. J., Apr. 12.

Gegna, Max—New York (Carnegie Hall), Apr. 6.

Gidean, Constance—Melrose, Mass., Apr. 4; Harvard University, Apr. 9; Boston Public Library, Apr. 14.

Gideon, Henry—Melrose, Mass., Apr. 4; Harvard University, Apr. 9; Boston Public Library, Apr. 14.

Giorini, Aurelio—New York (Æolian Hall), Apr. 14.

Goodwin, Wilmot—Medicine Hat, Alta., Can., Apr. 1; Calgary, Apr. 3; Edmonton, Apr. 5; Saskatoon, Sask., Apr. 8; Regina, Sask., Apr. 10; Moose Jaw, Apr. 12.

Gluck, Alma—New York (Hippodrome), Mar. 31.

Gunn, Kathryn Platt—Brooklyn, Mar. 31.

Gutman, Elizabeth—Baltimore, Apr. 2.

Heifetz, Jascha—New York (Carnegie Hall), Apr. 6.

Hemenway, Harriet Sterling—Boston, Mar. 31.

Hempel, Frieda—Seattle, Wash., Apr. 1; Portland, Ore., Apr. 3; Tacoma, Wash., Apr. 5; Omaha, Neb., Apr. 11.

Hudson-Alexander, Mme.—Boston, Mar. 31.

Jacobsen, Sascha—New York (Æolian Hall), Apr. 1.

Jordan, Mary—Toledo, Apr. 11.

Kline, Olive—Warren, Pa., Apr. 5.

Leginska, Ethel—Washington, Apr. 12.

Levitzki, Mischa—New York (Æolian Hall), Apr. 6.

Littlefield, Laura—Boston, Apr. 2 and 6.

Maazel, Marvine—Lynn, Mass., Mar. 31; Dayton, O., Apr. 2; Chicago, Apr. 5, 6; Bridgeport, Conn., Apr. 8; Scranton, Pa., Apr. 11.

MacDowell, Mrs. Edward—Chattanooga, Tenn., Mar. 30; Glens Falls, N. Y., Apr. 3; Richmond, Va., Apr. 5; Houghton, Mich., Apr. 9.

Madden, Lotta—Bloomfield, N. J., Apr. 1.

Mannes, Clara and David—New York (Æolian Hall), Apr. 12.

Martin, Frederic—Boston, Mar. 31.

Matzenauer, Margaret—New York recital (Carnegie Hall), Apr. 4; Boston, Apr. 6.

McCormack, John—New York (Carnegie Hall), Mar. 31.

McMillan, Florence—Fort Worth, Tex., Apr. 3; Houston, Apr. 5; San Antonio, Tex., Apr. 8; Waco, Tex., Apr. 12.

Middleton, Arthur—New York, Apr. 4.

Murphy, Lambert—Boston, Mar. 31.

Nielsen, Alice—Hastings, Neb., Apr. 2; Omaha, Neb., Apr. 4; Marshalltown, Ia., Apr. 5; Salina, Kan., Apr. 8; Ardmore, Okla., Apr. 10; Tulsa, Okla., Apr. 11; Little Rock, Ark., Apr. 13.

Novae, Giomar—Chicago, Apr. 3; Danville, Apr. 5; Boston, Apr. 12, 13.

Powell, Maud—New York (Carnegie Hall), Apr. 7.

Pyle, Wynne—Dallas, Apr. 2; Dayton, Apr. 12.

Raisa, Rosa—New York (Carnegie Hall), Apr. 2.

Real, Alma—New York (Æolian Hall), Apr. 10.

Roberts, Emma—Chicago, Apr. 11.

Roberts, George—Elizabeth, N. J., Apr. 2; Red Bank, N. J., Apr. 6; Mamaroneck, N. Y., Apr. 8; New York, Apr. 9; Rome, N. Y., Apr. 15.

Rosen, Max—New York (Metropolitan Opera House), Mar. 31; New York (Carnegie Hall), Apr. 6.

Rosenthal, Lillian—New York (Æolian Hall), Mar. 30.

Rubinstein, Beryl—New York (Æolian Hall), Mar. 28.

Salvi, Alberto—Marion, Ind., Mar. 23.

Samaroff, Mme.—New York (Carnegie Hall), Mar. 27.

Schofield, Edgar—Greenfield, Mass., Apr. 4; New York City, Apr. 6.

Seldel, Toscha—New York (Carnegie Hall), Apr. 14.

Shomer-Rotherberg, Anna—New York (Æolian Hall), Apr. 11.

Simmons, William—Fredonia, N. Y., Apr. 14.

Syoselius, Alice—New York (Æolian Hall), Apr. 11.

Thibaud, Jacques—New York, Apr. 7; Boston, Apr. 10; Troy, N. Y., Apr. 11.

Wadler, Mayo—New York (Æolian Hall), Apr. 12.

Warfel, Mary—Paterson, N. J., Apr. 4.

Weiss, Edward—New York, Apr. 2.
Werrenrath, Reinhard—New York (New York University), Apr. 5.
Whipp, Hartridge—Bloomfield, N. J., Apr. 1; New York, Apr. 3; East Orange, Apr. 10; New York, Apr. 11.
Zimbalist, Efrem—New York (Hippodrome), Mar. 31.

Ensembles

Apollo Club of Chicago—Chicago, Apr. 11.
Banks Glee Club—New York (Carnegie Hall), Apr. 15.

Chicago Symphony Orchestra—Milwaukee, Apr. 1; Madison, Wis., Apr. 2; Beloit, Wis., Apr. 3; Dayton, Apr. 8; Cleveland, Apr. 9; Chicago, Apr. 11.

Cincinnati Symphony Orchestra—Cincinnati, O., Apr. 5, 6.

Ethel Rubel Trio—New York, Mar. 31.

Flonzaley Quartet—New York (Æolian Hall), Apr. 5, 14.

Handel and Haydn Society—Boston, Mar. 31.

Humanitarian Cult Concert—New York (Carnegie Hall), Apr. 2.

Letz Quartet—New York (Æolian Hall), Apr. 8.

Moller, Helen, and Ensemble—New York (Carnegie Hall), Mar. 30.

New Choral Society of New York—New York (Carnegie Hall), Apr. 4.

Paulist Choristers—New York (Century Theater), Mar. 31.

Philharmonic Society of New York—New York (Carnegie Hall), Mar. 31.

Schola Cantorum—New York (Carnegie Hall), Apr. 9.

Schumann Club—New York (Æolian Hall), Apr. 9.

St. Cecilia Club—New York (Waldorf-Astoria), Apr. 2.

Symphony Society of New York—Washington, Apr. 5.

Festivals, Conventions, Etc.

Ann Arbor—Ann Arbor, Mich., May 15, 16, 17, 18.

Evanston Festival—Evanston, Ill., May 27, 28, 30, and June 1.

Music Supervisors' National Conference—Evansville, Ind., Apr. 8, 9, 10, 11, 12.

New York State Music Teachers' Association—Convention, New York (Hotel Majestic), June 25, 26, 27.

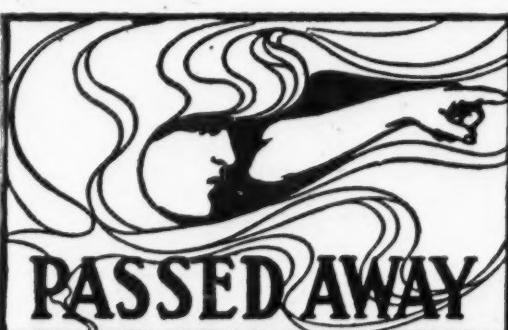
MRS. MAC DOWELL IN SOUTH

Gives Lecture-Recital in New Orleans to Aid Peterboro War Work

NEW ORLEANS, LA., March 25.—Mrs. Edward MacDowell, widow of the famous composer, was heard in recital here on Sunday, March 17, assisted by Edna Thomas, mezzo-soprano. There was a large assemblage in the Grunewald Gold Room, greeting Mrs. MacDowell enthusiastically, who told of the early strivings of her husband and his aims—the Peterborough (N. H.) colony, and the present purpose to convert it into a convalescent retreat for wounded American soldiers. The fund taken at this concert was to be dedicated to that use. Edna Thomas is a New Orleans girl, but has done recital work in Northern cities this season and is now home for a visit. She has a rich and pleasing voice.

Harry Brunswick Loeb left on March 22 for Chicago to join his friend, Mischa Elman, and will tour with him, stopping at Chicago, Minneapolis, Salt Lake City, Seattle and San Francisco. Mr. Elman is always the house guest in New Orleans of Mr. Loeb, who is the leading local impresario.

H. P. S.



Giorgio M. Sulli

Giorgio M. Sulli, a prominent Italian vocal teacher of New York, died suddenly of heart failure on March 18. Mr. Sulli was born at Palermo, Sicily, on Feb. 22, 1865. He obtained his musical education in his native city and in Naples. On coming to America he lived first in New Haven, but later moved to New York, where he lived for a number of years. Among the noted pupils of Mr. Sulli were Mario Sammarco, Carmen Melis, Clara Clemens, Giuseppina Huguet, Umberto Sorrentino, Lena Mason and Reinhold Warlich.

Edward Witherspoon

PITTSFIELD, MASS., March 25.—Edward Witherspoon, aged seventy-two, for years a prominent musician in Pittsfield and Lenox, died on March 19 at his home, of uremia. He had been ill for several weeks, and for a time was at St. Luke's Hospital, but was later removed to his home.

He was born in Rochester, N. Y., May 26, 1845, graduated from the Uni-

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

At his studio at the Nevada apartments on March 22 Arthur Lawrason, the well-known vocal teacher, presented one of his younger pupils, Betty Archer, a lyric soprano, assisted by Robert Braine, pianist. Miss Archer disclosed a voice of lovely quality and considerable power. She was heard in two groups of English songs, the *Mimi* aria from "La Bohème," and Barthelmy's attractive "Triste Ritorno." This last number showed the young singer at her best and won her two encores.

Of the English songs, Bartlett's "Sweet Little Woman o' Mine" was charmingly sung, as was Marion Bauer's "Only of Thee and Me," each earning enthusiastic applause. Miss Archer, who is only twenty, has all the qualifications which go to make a successful career, a really fine voice, good taste and musicianship.

Mr. Braine is a young pianist who has already been heard at numerous concerts in and around New York, and his work shows a steady growth. His numbers were the *Valse in A Flat*, by Chopin, and the Revolutionary Etude, by the same composer. He, too, was forced to give several encores.

A feature of the afternoon was the presence of nearly all the principals of Booth Tarkington's "Seventeen" playing at the Booth Theater. They were the guests of Albert James, one of their number, who is studying with Mr. Lawrason.

Lotta Madden, soprano, pupil of Sergei Klibansky, who achieved such a success at Æolian Hall on March 11, created an equally good impression at a concert in Montclair, N. J., more recently. Charlotte Hamilton was heard by an enthusiastic audience in the Wanamaker Auditorium on March 6. Frances East sang at several public school concerts recently and Martha Hoyt appeared at a benefit for the music department of Drew Seminary in Carmel, N. Y.

Activities of Sergei Klibansky's artist-pupils are as follows:

Betsy Lane Shepherd sang recently with success at a concert in Tyron, Pa. She has the following new engagements: April 5, with the Bankers' Glee Club in Carnegie Hall and April 19, Mansfield, Pa. Lotta Madden is engaged to sing in Bloomfield, N. J., in a joint recital with Hartridge Whipp on April 1; in New York on April 18 and at a concert of the New York Liederkranz Society on April 20. Alvin Gillett, baritone, was soloist at a special musical service of the Church of the Redeemer in Paterson, N. J., on March 17. He likewise was soloist in a patriotic concert of the Bankers' Glee Club on March 9.

On March 20 at the Witherspoon studios the course of lectures for the pupils was varied with a delightful recital by Herbert Witherspoon with a lecture on lessons to be gleaned from the old masters, Bach, Handel, Haydn, Pergolesi, Caldara, Gluck and Mozart. He sang excerpts from oratorios to illustrate old school recitative and such examples as *Leporello's* song from "Don Giovanni" for the old opera aria, and included old English and Irish art and

versity of Rochester in 1866 and from the Albany law school in the class of 1867. For several years thereafter he practised law in Rochester. He had been prominent as an amateur musician and decided to make music his lifework. After filling a place as organist and choir director in Brooklyn, N. Y., he went to Lenox, and for fifteen years was organist and choir director of Trinity Episcopal Church and also instructor of music in the Lenox public schools.

Mr. Witherspoon moved to Pittsfield and was organist for one year at St.

"WORKED-OUT TECHNIQUE" GREATEST ESSENTIAL IN PIANIST'S ART, SAYS ERNESTO BERUMEN

Students Awakening to the Fact That They Must Have Technique First—More Than Relaxation Needed, He Declares

By HARRIETTE BROWER

"THERE is one point I should like to emphasize very strongly, and that is the importance, nay the necessity of finger technique for the pianist of to-day." Ernesto Berumen spoke emphatically and his great dark eyes were serious.

"I think many people are confused nowadays," continued the young pianist, "over the numerous piano methods now in vogue. Some of these methods are arbitrary, some diffuse in the extreme; many of them ignore the basic principles of piano technique, so that perhaps it is not to be wondered at that there is an odium attached to the very word 'method.' To many it stands for something narrow, circumscribed, pedantic. They advocate playing without method, just in whatever way is natural to one, especially if one has any talent at all for piano playing."

"Do you believe there is such a thing as a natural technique?"

"I certainly do. But the trouble is that people who are blessed with this sort of technique do not consider it necessary to bend down to technical drudgery. All comes so easy to them that they refuse to be confined to any rules or principles. Whereas I believe that along with the natural gift one must labor to perfect it with as much industry as though one were not so gifted."

Ernesto Berumen, the Mexican pianist, whose recent Aeolian Hall recital won him recognition as a musician of serious aims and accomplishments, was born in Mazatlán, a town of 22,000 inhabitants, situated at the extreme western corner of the country, near Southern California and the ocean, and within a stone's throw, so to speak, from the line of the tropics.

"The people of my country," he said, "as we were conferring on his career and work in music, 'are fond of music, but they lack opportunities for serious study, hearing great artists, or musical cultivation. We have teachers, of course, and it is the fashion for young girls to study for a while until they marry. But they really have not sufficient incentive to carry it to any great height.'

"As for myself, I studied music a little, boy fashion, and hoped some day I might become a musician. But my father thought otherwise and sent me to a training school in Los Angeles. Here I also continued my music with an excellent teacher, a lady who taught the Leschetizky principles. She seemed to think music should be my vocation and urged my father to send me abroad as soon as possible. My father finally realized the truth of the matter and after a year spent in Los Angeles, permitted me to go to Europe."

"I went first to Paris and began work with a pupil of Diemer. I was just a boy and the gay French capital held many marvelous sights. Perhaps I did not work as seriously as I should have done. At all events, after one year of study in Paris my father decided to place me in the Leipsic Conservatory. Here I worked very hard under Teichmüller. He was a splendid teacher, most thorough and strict. Here I laid the technical foundation of piano playing, and have always been grateful to him for the thoroughness with which it was accomplished. I found later that his ideas of technical development were almost identical with those of Leschetizky."

Necessity of Finger Technique

"Teichmüller believed in finger technique and trained his pupils in this first of all. He formed the hand and taught exact movements of the fingers away from the keyboard, on a table, or, to be more exact, on the lid of the piano. 'You get the idea of finger movement and touch as distinct from sound, and your neighbors' ears are spared,' he used to say. He had many unique forms of



Photo by Bain News Service

Ernesto Berumen, the Mexican Pianist

finger technique passages and chord forms, but has not published a book of exercises, at least so far as I know.

"In 1910 I went to Vienna and played for Leschetizky. He was most kind and invited me to listen to his lessons. I accepted this opportunity and went every afternoon. Sometimes the lessons would extend for five hours. After several months the master, not being well, went to his summer place at Ischl; he asked me to return to Vienna in the fall. This I might have done, but finally decided to return to Leipsic. I could now work much alone, as I could put in practice the ideas I had learned by attending Leschetizky's wonderful lessons. He was so exact and particular about the smallest details. Not about technique, for he left the technical preparation of students to his *vorbereiters*.

"Three years ago I returned to America and decided to make my home in New York. I wanted at once to give a recital, but am glad now I accepted expert advice to wait till I knew more about conditions here and became more familiar with the artistic life of this great metropolis.

"I soon began to teach and have been fortunate in having some very talented pupils. What I said a few moments ago about finger technique is something I insist on absolutely in my teaching. It seems to me finger technique is being woefully neglected. It is even looked down upon as something old-fashioned and pedantic, as something also obsolete. People have become taken up with the idea of relaxation and imagine it will take the place of everything else. They think if they have relaxation that is all they need, and turn a deaf ear to any talk of finger action. I place finger technique first; the pupil must have that; it is a necessity. And they must have it in the beginning, otherwise it is difficult, sometimes impossible to acquire."

Material of Technique

"Following the idea of Teichmüller, I inculcate the principles of finger action away from the keyboard. I also use the Practice Clavier, which I consider a most marvelous invention, a great boon to the pianist, as well as the method used with it. Music students abroad—some of them—know the little dumb keyboards, often very clumsy affairs, which are in use there. I was fortunate enough to have a clavier given me while I was in Leipsic. Teichmüller was deeply interested in it, as he had never seen one. It carried out his ideas of finger technique admirably.

"As soon as my pupil has an idea of what finger technique means and can make good movements, we use arm movements with relaxed weight. The best way to illustrate this principle is through chord studies. Of course, some relaxed weight attends even finger movements, as the arm is poised on the finger tips, but the full weight of the arm is prin-

cipally used in chords and octaves. It is so interesting to watch the application of these ideas, and so strange that all teachers do not employ them, for results are so convincing.

"You ask what material I use in applying these principles. I have a set of finger techniques which I am fond of; they are by Oscar Beringer of London. They are built on the minor, major and dominant seventh chords, and are to be played in all keys. I am sorry to say they are out of print at the moment. I know that, as you say, piano students often prefer to skim over big piano pieces which make a show, rather than come right down to the foundation and build that up logically and thoroughly. At least that used to be the trouble. But I believe many are awaking to the fact that they must have technique first, and technique must be applied to smaller pieces before larger ones are attempted.

The player must have finger technique for all passages, combined arm, wrist and fingers for melody touch where pressure is used; while for chords the whole weight of arm from shoulder is employed, with arched hand, firm at the knuckles. It all seems clear and simple; there is really no reason why students should be mystified. One thing is certain; we cannot do without finger technique; whoever tries will never acquire what I call worked-out technique. This means a technique so developed, so controlled and mastered that the finest effects can be produced at will. I would rather have such a technique than the greatest gift in the world without it. For the pianistic gift without hard work is a very uncertain quantity, but the worked-out technique can be depended on to carry out the inspiration of the performer.

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TELLS CLUB WOMEN OF CAMP SINGING

Kenneth S. Clark Describes Work For Army Music in Colony Club Talk

An interesting talk on music in the training camps was given at the Colony Club on Sunday afternoon, March 7, by Kenneth S. Clark, song leader at Camp Meade, Md., for the War Department Commission on Training Camp Activities.

Mr. Clark spoke under the auspices of the Committee on Literature and Art before an audience that completely filled the lecture room, giving a musically illustrated talk on camp singing, punctuating his remarks by singing some of the songs, and having the crowd do the singing at the close. Mr. Clark told his audience that ours was the first government to organize singing among its soldiers; related how the Commission on Training Camp Activities has worked out the plan and how he, with Geoffrey O'Hara and Robert Lloyd, had started out as pioneers last June. He then described various methods of stimulating singing, as he had used them at the Allentown camp, at Fort Myer, and finally at Camp Meade; how at Allentown the singing was held outdoors as part of the movie show; at Myer, it fitted into the strenuous schedule of an officers' training camp; and how at Meade it was first in the form of open-air regimental songs with band, later with smaller bunches in the Y. M. C. A. huts, and now at its best in the acoustically splendid Liberty Theater. He described the two chief objects of the singing; the making of a contented army and the increasing of the soldiers' vitality on the march. Also the joy that he found in the work with the colored soldiers, with whom the singing is spontaneous.

At present, Mr. Clark said, we are looking ahead and trying to foresee what kind of songs the boys will want to sing "over there," which will principally be sentimental songs about the "girls they left behind" and humorous songs of camp or army life. He discussed the progress the National Committee on Army and Navy Camp Music had made on improving the status of the army bands and also made a plea for funds for the purchase of copies of the "Songs of the Soldiers and Sailors" to be given to the men at the embarkation ports. Miss Brundage, representing the committee, was present, and after the talk several of the women gave contributions for above work.

Dr. Wolle Announces Works to Be Heard at Bach Festival

BETHLEHEM, PA., March 23.—Dr. J. Fred Wolle, conductor of the Bethlehem Bach Choir, has announced the program for the 1918 Bach Festival to be held at Lehigh University on Friday and Saturday, May 24 and 25. At the Friday sessions at 4 p. m. and 8 p. m., eight compositions of Bach will be sung: "My Spirit Was in Heaviness," "World, Farewell," "God's Time is the Best," "Now Shall the Grace," "O Joy to Know That Thou," "Ode of Mourning," "Magnificat" and "Glory Now to Thee Be Given." As usual, Saturday will be devoted to Bach's greatest work, the Mass in B Minor. Philadelphia Orchestra players will furnish the accompaniment.

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